ROYAL ONTARIO MUSEUM

2017
2018

ANNUAL REPORT

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ROYAL ONTARIO MUSEUM
29 October 2018
LIBRARY

2017
2018

ANNUAL REPORT

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A museum for everyone

How the ROM is becoming a vital hub of civic engagement

For over a century, the Royal Ontario Museum has been a source of wonder and knowledge. Today, as we look back on another year of enthralling exhibitions and ground-breaking research, we can see how this institution is evolving into something even more: a vital gathering space for our city where important issues of our day can be considered, offering insight into ourselves and our world at the intersection of art, culture, and nature. There has never been a better time, in other words, to be the ROM. In the last year, more than 1.4 million people walked through the doors of this institution—the most in our history.

What does that achievement tell us? Among many things, it underscores the incredible experiences the ROM is providing—the excitement for, and relevance of, our major exhibitions and research. It shows a growing appetite for perspective as curious minds seek to understand what brings us together. And it shows that the ROM is on the right path as it seeks to become an ever more crucial hub of civic activity in the city, the nation, and beyond.

In December, with the reopening of our historic Queen's Park Weston Entrance, we celebrated the Museum's reputation as an iconic Canadian destination that is both historic and focused on the future. With our two entrances, it is now possible to stand inside the Museum and see out to two important Toronto avenues: to look north on the excitement and bustle of Bloor Street, and east onto the history and culture of Queen's Park. And if you're standing outside on one of these streets, you have the chance to see into the heart of the Museum.

From either vantage point, you can consider how both the institution and the city have changed. You can see the ROM for what it truly is: not just a building, but the physical manifestation of the hopes and dreams of those who have lived around the Museum, visited it, and become inspired by it. We opened our doors even wider in April when we announced that the Daphne Cockwell Gallery dedicated to First Peoples art & culture will be open free-of-charge to the public. And now, work is under way on the Helga and Mike Schmidt Performance Terrace and the Reed Family Plaza—new civic spaces along Bloor street that will be anchored by beautiful landscaping, places to meet and gather, and an outdoor performance terrace.

These are all exciting steps, and they represent only the latest stages of our ambitious plans to change and improve over the next few years to better interact with the city, the people, and the world, and to extend the ROM—one of the top 10 museums in North America and an international leader in new discoveries—ever outward to our community.

But becoming a more welcoming place means more than physical enhancements. In many of our exhibitions this past year—among them, *Out of the Depths: The Blue Whale Story, The Evidence Room, Christian Dior, VIKINGS: The Exhibition*, and *Here We Are Here: Black Canadian Contemporary Art*—we presented varied stories about nature, different peoples, and the world in which they live.

In many respects, they were more than exhibitions, they were a promise: that the ROM will forever hold a space to challenge and expand ideas around identity; that we will provide a platform for the stories that often go untold; and that we will continue to present stories from multiple perspectives, ensuring that all who come here not only see themselves, but that they are also heard.

Through all these activities—the physical enhancements, the concerted effort to become even more inclusive, engaging and relevant—we seek to become ***your*** Museum, a place where you want to spend time, learn, seek inspiration, and have fun. In an age where it is increasingly easy to forget what unites us, what stirs our hearts, what humans are capable of at their very best, we are here to remind the world that in art, culture, and nature—in the very collections and exhibitions that make the ROM so special in the world—there is a bright, exciting, and vital future.

JOSH BASSECHES
DIRECTOR & CEO
ROYAL ONTARIO MUSEUM

MARTHA DURDIN
CHAIR, BOARD OF TRUSTEES
ROYAL ONTARIO MUSEUM

THIS
EXHIBITION
IS
DIFFERENT.

A year of remarkable impact

As we celebrate another exceptional year at the ROM, it is our privilege to share the incredible impact realized at the Museum by our passionate donors, corporate partners, and dedicated volunteers.

As leaders of the ROM Governors, we are fortunate to be able to connect your philanthropy with your passions, inviting you to shape and lead the future of your Museum. Your inspiring support is reflected in every exhibition, discovery in the field, public program, and learning activity.

We are very thankful to the Board of Governors, who offer their energy, generosity, and commitment as volunteer leaders. Each of you thoughtfully contributes to the vibrancy of the ROM by sharing your experience, expertise, and community connections.

This past year, the ROM was grateful to receive $19.4 million in private support and government grants, as well as an additional $4 million in new legacy gift intentions from members of the Currelly Legacy Society. Our heartfelt thanks to those of you who gave a gift in memory of a loved one—and to those of you who have committed to leaving a legacy gift for the future.

Your support makes possible many important initiatives, such as the reopening of the heritage Weston Entrance on Queen's Park. Passers-by can now see directly into the heart of the Museum—a powerful symbol of openness and belonging for all. This project has resonated with many and was made possible by the Government of Ontario and The W. Garfield Weston Foundation. Additional support was provided by the Ivey Foundation and the ROM Department of Museum Volunteers.

Enabled by Nancy and Jon Love, the ROM announced increased digital access to its collection of 13 million objects. The public can now freely access thousands of objects online, including artifacts and specimens not on display, greatly expanding the Museum's reach beyond its walls.

The ROM Governors' endowment now exceeds $50 million in assets thanks to generous donors and careful stewardship by our Finance and Investment Committee. This funding is critical to mobilizing donor support in establishing new curatorships, one of the Museum's funding priorities.

The new Richard M. Ivey Curatorship of Invertebrate Palaeontology—the first endowed position of its kind in Canada—received matching funds from the Louise Hawley Stone Charitable Trust. This important new role will be held by the ROM's Dr. Jean-Bernard Caron, Senior Curator of Invertebrate Palaeontology. Dr. Caron is overseeing the future Dawn of Life Gallery, a project generously supported by the Ivey Family, Elinor Ratcliffe, and other leadership donors.

Our big-hearted supporters range from major donors such as Mr. Ivey, to kids—big and small—who donated $40 each to our *Zuul* crowdfunding campaign, which raised over $102,000 to prepare and digitize a one-of-a-kind dinosaur fossil. Our thanks to the Temerty Foundation, which matched every donation!

This year also saw the creation of the new Royal Exhibitions Circle (REC). Founding members share a belief in the power of special exhibitions, which challenge people to see our world afresh. Our thanks to Gail & Bob Farquharson; Chris & Kasia Jamroz; Robert E. Pierce & Family; James & Louise Temerty; Richard Wernham & Julia West; Jeff Willner & Family; and a donor who wishes to remain Anonymous.

We are deeply grateful to every single member of our Patrons Circles. This past year, REC donors, annual fund supporters, Young Patrons, and Royal Patrons Circle members gave a record $3.3 million!

Our valued corporate partners continue to help us powerfully connect with visitors from Toronto, Canada, and abroad. Our deep appreciation to Holt Renfrew for presenting *Christian Dior*; to TD Bank Group for presenting *Here We Are Here: Black Canadian Contemporary Art*; and to Raymond James Ltd. for presenting *VIKINGS: The Exhibition*.

We hope you enjoy the many stories of your philanthropy featured throughout this publication. They are just a snapshot of the many lives you help to transform every day.

Susan

SUSAN HORVATH
PRESIDENT & CEO
ROM GOVERNORS

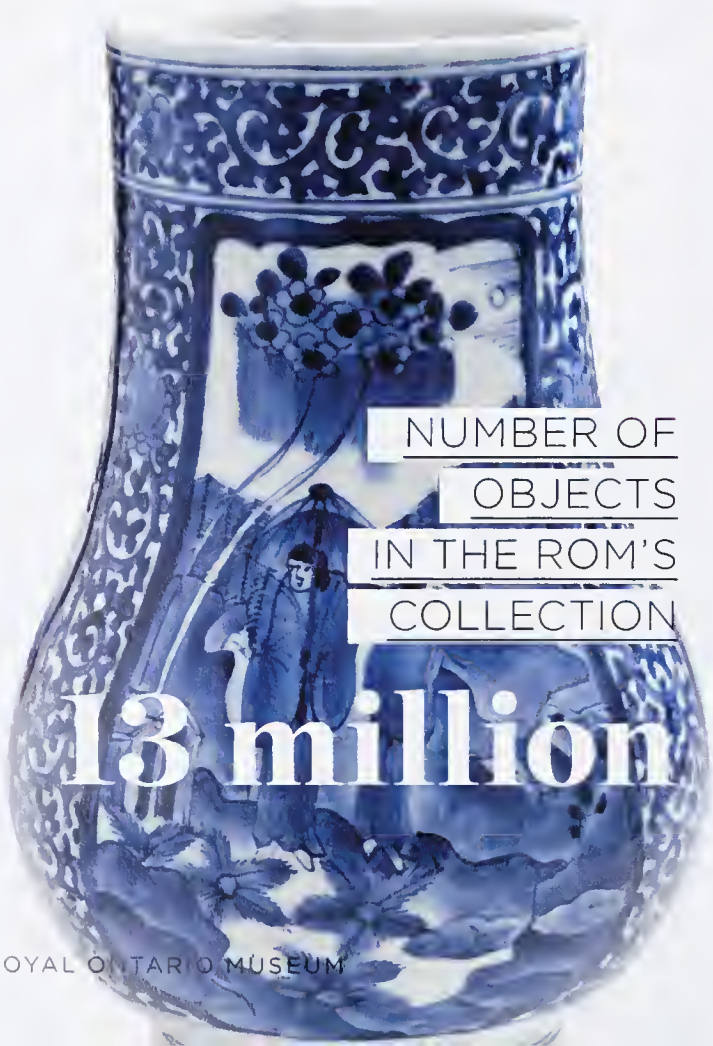
Rob

ROBERT E. PIERCE
CHAIRMAN
ROM BOARD OF GOVERNORS

1.44 million
people visited the Museum last year

107,000
STUDENT SCHOOL VISITS

1,547
ARTWORKS & CULTURAL OBJECTS ACQUIRED



NUMBER OF OBJECTS IN THE ROM'S COLLECTION
13 million

THE BLUE WHALE STORY DREW 285,416 VISITORS

120,000 ROM MEMBERS

AMONG THE **TOP 10** MUSEUMS IN NORTH AMERICA

> **“IT IS MY HOPE THAT MY RESEARCH WILL PROVIDE A BETTER UNDERSTANDING OF THE CAUSES AND CONSEQUENCES OF MASS EXTINCTIONS IN GENERAL”**
>
> — Dr. David Evans

NUMBER OF COUNTRIES VISITED BY ROM STAFF FOR RESEARCH

17

MEMBERSHIP HAS INCREASED BY

31%

OVER THE PAST THREE YEARS

FINANCIAL HIGHLIGHTS

Record-breaking **1.44 million** visitors in 2017–18, a 7% increase over the prior year.

Attendance has grown by **51%** in the last 3 years. That growth was largely attributed to compelling exhibitions exceeding their attendance targets.

Strong exhibition attendance for *The Blue Whale Story*, *VIKINGS*, *Christian Dior*, and *Wildlife Photographer of the Year*.

Operating revenue **increase of 6.3%** over the prior year. The proportion of self-generated revenue was 60% for the year on an adjusted basis.

Surplus of **$320,000** before one-time write-down of HST receivable.

Long-term debt **reduced by $2.3 million**. Remaining balance of $23.7 million is not due until 2027.

Revenue*

$68,126 $66,622 $72,190 $75,980 $79,768

2017–2018	
PROVINCE OF ONTARIO	35%
ROM GOVERNORS	9%
OTHERS	1%
ADMISSION FEES	18%
AMORTIZATION OF DEFERRED CAPITAL CONTRIBUTIONS	14%
EVENTS AND CONCESSION REVENUE	12%
MEMBERSHIP REVENUE	5%
PROGRAMS & EDUCATION	3%
OTHER INCOME	2%
DONATIONS	3%

Expenses*

$66,162 $67,257 $70,717 $75,697 $80,962

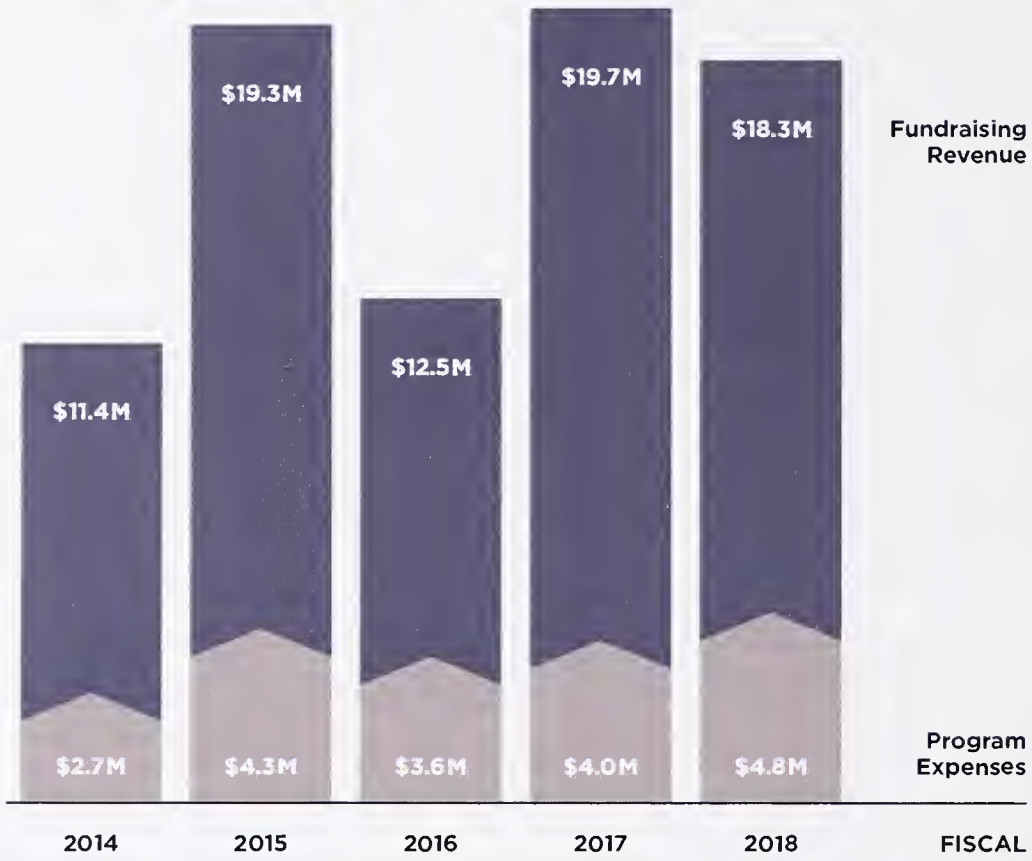
2017–2018	
SALARIES AND BENEFITS	44%
AMORTIZATION	14%
SUPPLIES AND COST OF GOODS SOLD	6%
MARKETING AND PROMOTIONS	5%
UTILITIES	4%
GENERAL ADMINISTRATION	7%
REPAIRS, MAINTENANCE, AND EXHIBITION DEVELOPMENT COSTS	4%
OBJECTS AND SPECIMENS	4%
TELEPHONE, EQUIPMENT, & IT	3%
RENTAL AND LEASES	2%
FREIGHT AND TRANSPORTATION	2%
RESEARCH AND TRAINING	1%
INTEREST AND BANK CHARGES	1%
MISCELLANEOUS EXPENSES	1%
HST RECEIVABLE	2%

*All amounts expressed in thousands of dollars

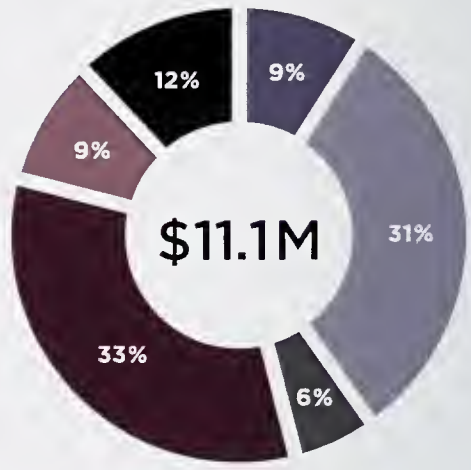
ROM GOVERNORS' FINANCIAL HIGHLIGHTS

$18.3M	3,066	$50.5M	$11.1M
GROSS FUNDRAISING REVENUE	NUMBER OF ACTIVE DONORS	ENDOWMENT ASSET BALANCE	GRANTING TO MUSEUM

FUNDRAISING REVENUE AND PROGRAM EXPENSES

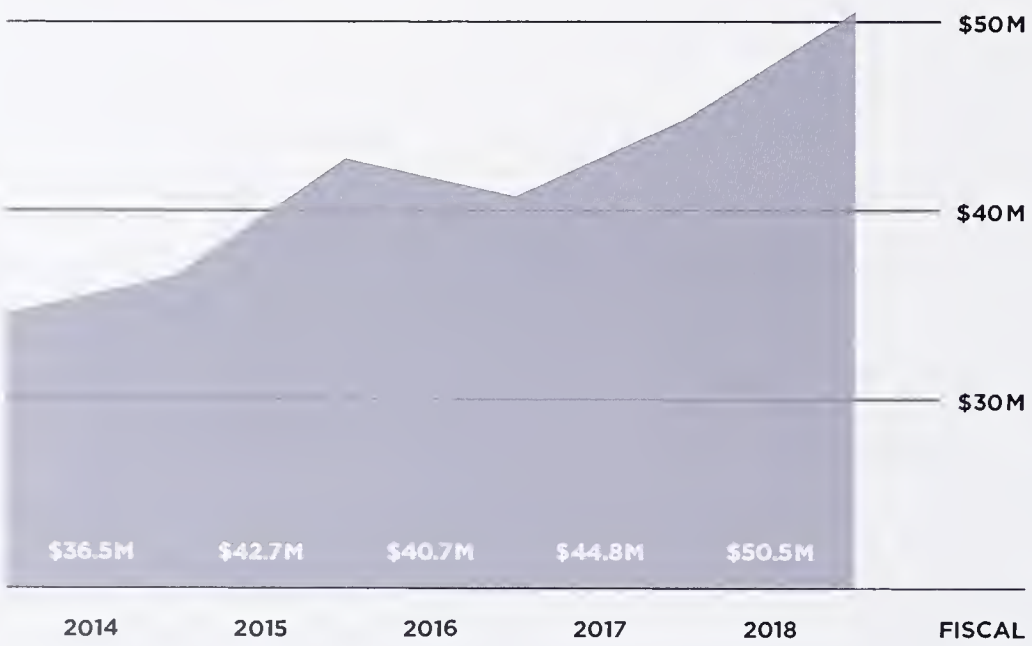


MUSEUM GRANTING



- ACQUISITIONS & RESEARCH
- EXHIBITIONS & PROGRAMS
- CURATORIAL SUPPORT
- GALLERIES & CAPITAL NEEDS
- HIGHEST PRIORITY NEEDS
- LOUISE HAWLEY STONE CHARITABLE TRUST

ENDOWMENT ASSETS



2018 INVESTMENT RETURN

5.7%

ANNUALIZED RETURNS

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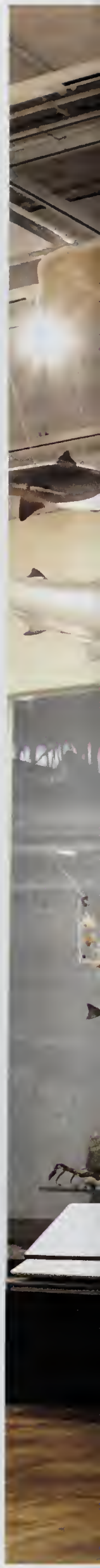

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VIKINGS
THE EXHIBITION
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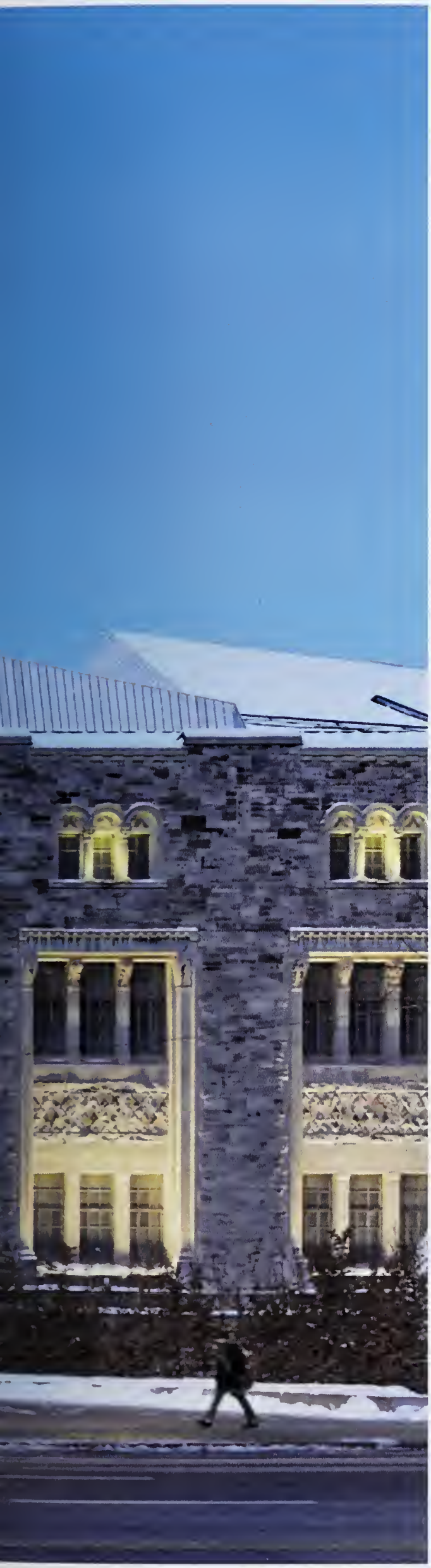


Heritage Weston Entrance Reopening

On December 12, 2017, the ROM reopened its heritage Weston Entrance on Queen's Park. This landmark celebration was marked with free general admission to the Museum throughout the day. The ROM's record-breaking attendance of 1.44 million visitors over the past year underscores the important and growing role cultural institutions play in our community.

The reopening of the Weston Entrance was generously supported by the Government of Ontario and The W. Garfield Weston Foundation. Additional support provided by the Ivey Foundation and the ROM Department of Museum Volunteers.

"This project opens up the ROM—both literally and symbolically—to our community, offering visitors better access to their Museum, and builds on our commitment to create an exceptional visitor experience."

—JOSH BASSECHES | DIRECTOR & CEO

Exhibitions

Exhibitions at the Museum in 2017–2018 included spectacular displays of art, culture, and nature—sharing the stories of the world with our visitors through exhibitions such as *Christian Dior*; *Out of the Depths: The Blue Whale Story*; *VIKINGS: The Exhibition*; *Anishinaabeg: Art & Power;* and *Here We Are Here: Black Canadian Contemporary Art*. Our collections, research, and expertise were also shared with communities across the country through the Museum's mobile exhibition programs.

CHRISTIAN DIOR

Patricia Harris Gallery of Textiles & Costume, Level 4
November 25, 2017–April 8, 2018
Curator: Dr. Alexandra Palmer

Presenting Sponsor: Holt Renfrew
Exhibit Patron: ROM Friends of Textiles & Costume and Burnham Brett Endowment Fund

Royal Exhibitions Circle: Gail & Bob Farquharson, Robert E. Pierce & Family, James & Louise Temerty, Richard Wernham & Julia West

Celebrating the House of Christian Dior's 70th anniversary, this exhibition revealed how and why Christian Dior's iconic lines, luxury textiles, and exquisite embroideries changed western fashion and culture. Drawn from the ROM's permanent collection and augmented with loans of accessories, *Christian Dior* featured more than 100 objects, including 38 designs from daytime and evening wear to grand occasions. Surpassing attendance targets with 127,908 visitors, this ROM original exhibition's popularity was testament to Christian Dior's appeal and allure to the present day.

2017–2018 Exhibitions

EXHIBITIONS

OUT OF THE DEPTHS: THE BLUE WHALE STORY

THE FAMILY CAMERA

ANISHINAABEG: ART & POWER

THE EVIDENCE ROOM

VIKINGS: THE EXHIBITION

CHRISTIAN DIOR

WILDLIFE PHOTOGRAPHER OF THE YEAR 2017

HERE WE ARE HERE: BLACK CANADIAN CONTEMPORARY ART

TRAVELLING EXHIBITIONS

A THIRD GENDER: BEAUTIFUL YOUTHS IN JAPANESE PRINTS

ANCIENT EGYPT: WORLD OF PHARAOHS AND GODS

GALLERY INSTALLATION

DESIGNING ASIAN DESIGN

OUT OF THE DEPTHS: THE BLUE WHALE STORY

Garfield Weston Exhibition Hall,
Michael Lee-Chin Crystal, Level B2
March 11–September 4, 2017
Curators: Dr. Mark Engstrom, Dr. Burton Lim, Jacqueline Miller, Oliver Haddrath, Dave Ireland, Dr. Gerry De Iuliis

Supporting Sponsor: Newfoundland and Labrador Tourism
Exhibit Patron: The Dorothy Strelsin Foundation
Media Partner: Toronto Star
Government Partner: Ontario150

Special thanks to the following donors who generously supported the Blue Whale Project: EQ Bank, J. Crew, the Alan and Patricia Koval Foundation, Jean M. Read, in memory of Morris Appleby, Nita and Donald Reed, ROM Friends of the Canadian Collections, Berneice Skelly, and the Louise Hawley Stone Charitable Trust

This ROM original exhibition retold the tragic story of the blue whales that washed ashore in Newfoundland 2014, and the unprecedented opportunity for research and conservation that resulted. The exhibition brought visitors face to face with the enormous 24-metre (79-foot) skeleton of Blue, and uncovered the mind-blowing biology of blue whales, their humongous hearts, their unusual feeding behaviour, how they communicate, and their evolution from land to sea. The exhibition detailed how ROM researchers are studying whales' DNA to unlock some of the mysteries surrounding these large but elusive creatures, and provided insight into the global decline of the blue whale population and what is being done to protect the world's largest animal.

VIKINGS: THE EXHIBITION

Garfield Weston Exhibition Hall
Michael Lee-Chin Crystal, Level B2
November 4, 2017–April 2, 2018
ROM Curator: Dr. Craig Cipolla

Presenting Sponsor: Raymond James Ltd.
Supporting Sponsor: Volvo

Royal Exhibitions Circle: Gail and Bob Farquharson, James and Louise Temerty, Richard Wernham and Julia West

Seen by close to 208,000 visitors, *VIKINGS: The Exhibition* offered a fresh new perspective on the Viking Age. Coming from the Swedish History Museum, it featured hundreds of objects (many rarely seen outside of Scandinavia), interactives, and immersive experiences that provided an extraordinary window into the lifestyle, religion, and daily lives of these legendary explorers, artisans, and crafts people. A section on the Viking footprint in Canada was incorporated in the ROM installation, adding to its popularity with Canadian visitors.

The exhibition was a joint venture between and produced by The Swedish History Museum in Sweden and MuseumsPartner in Austria.

ANISHINAABEG: ART & POWER

Centre Block, Level 3
June 17–November 19, 2017
ROM Co-Curator: Arni Brownstone
Guest Co-Curators: Saul Williams and Alan Corbiere

Government Partner: Ontario150

One of the most populous and diverse communities in North America, the Anishinaabeg have for centuries communicated and expressed their knowledge and cultural traditions through art. *Anishinaabeg: Art & Power* explored their life, traditions, and sacred stories over the last two hundred years, highlighting the shared connections among Indigenous groups, and between Indigenous and non-Indigenous Canadians.

EXHIBITIONS

WILDLIFE PHOTOGRAPHER OF THE YEAR 2017

Roloff Beny Gallery,
Michael Lee-Chin Crystal, Level 4

December 16, 2017–March 18, 2018
Curators: Dr. Doug Currie and Mark Peck

Royal Exhibitions Circle: Gail & Bob Farquharson, Robert E. Pierce & Family, James & Louise Temerty, Richard Wernham & Julia West

The world-renowned *Wildlife Photographer of the Year* exhibition returned to the ROM for its fifth year. Unique to the ROM's presentation was an original, interactive monarch butterfly installation, created by visitors. It explored the ROM's connection to the discovery of monarch butterfly migration patterns, and how photography is a form of citizen science that contributes to how we track species populations.

Wildlife Photographer of the Year is developed and produced by the Natural History Museum, London

THE FAMILY CAMERA

Roloff Beny Gallery,
Michael Lee-Chin Crystal, Level 4
May 6–October 29, 2017
Curator: Dr. Deepali Dewan

Government Partner: Ontario150
Primary Exhibition of the Scotiabank CONTACT Photography Festival

Exploring the relationship between photography and the idea of family, *The Family Camera*—a ROM original exhibition—looked at family photographs as a cultural practice through the lens of migration. Presented in partnership with the Art Gallery of Mississauga, with displays at both sites, the objects were collected through a public archive project launched in 2016 by *The Family Camera Network*–a multi-year research project of six partner institutions.

Organized by the Royal Ontario Museum with the support of The Family Camera Network and presented concurrently at the ROM and the Art Gallery of Mississauga.

THE EVIDENCE ROOM

European Special Exhibitions Gallery,
Samuel European Galleries, Level 3
June 25, 2017–September 3, 2018
Guest Curators: Anne Bordeleau, Donald McKay, Robert Jan van Pelt

Lead Patrons: Rob & Penny Richards, The Gerald Schwartz & Heather Reisman Foundation
Supporting Patron: Larry & Judy Tanenbaum Family
Exhibition Patron: The Jay and Barbara Hennick Family Foundation

The Evidence Room examined the chilling role architecture played in constructing the Auschwitz concentration camp. It featured a reconstruction of key objects central to the work of Dr. Robert Jan van Pelt, whose careful analysis of the architecture of Auschwitz in a landmark court case, established that it was purposefully designed as a death camp.

Organized by the University of Waterloo School of Architecture. *The Evidence Room* was originally created for the 15th International Architecture Exhibition of the 2016 Venice Biennale by a team from the University of Waterloo School of Architecture, including O'Donovan Director Anne Bordeleau, architecture professors Donald McKay and Robert Jan van Pelt, independent curator and editor Sascha Hastings, and students and consultants. The installation at the ROM was co-curated by Anne Bordeleau, Donald McKay, Robert Jan van Pelt, with Waterloo alumna and project manager Piper Bernbaum, and a team of students.

HERE WE ARE HERE: BLACK CANADIAN CONTEMPORARY ART

Centre Block, Level 3
January 27–April 22, 2018
ROM Co-Curator: Dr. Silvia Forni
Guest Co-Curators: Dominique Fontaine and Dr. Julie Crooks

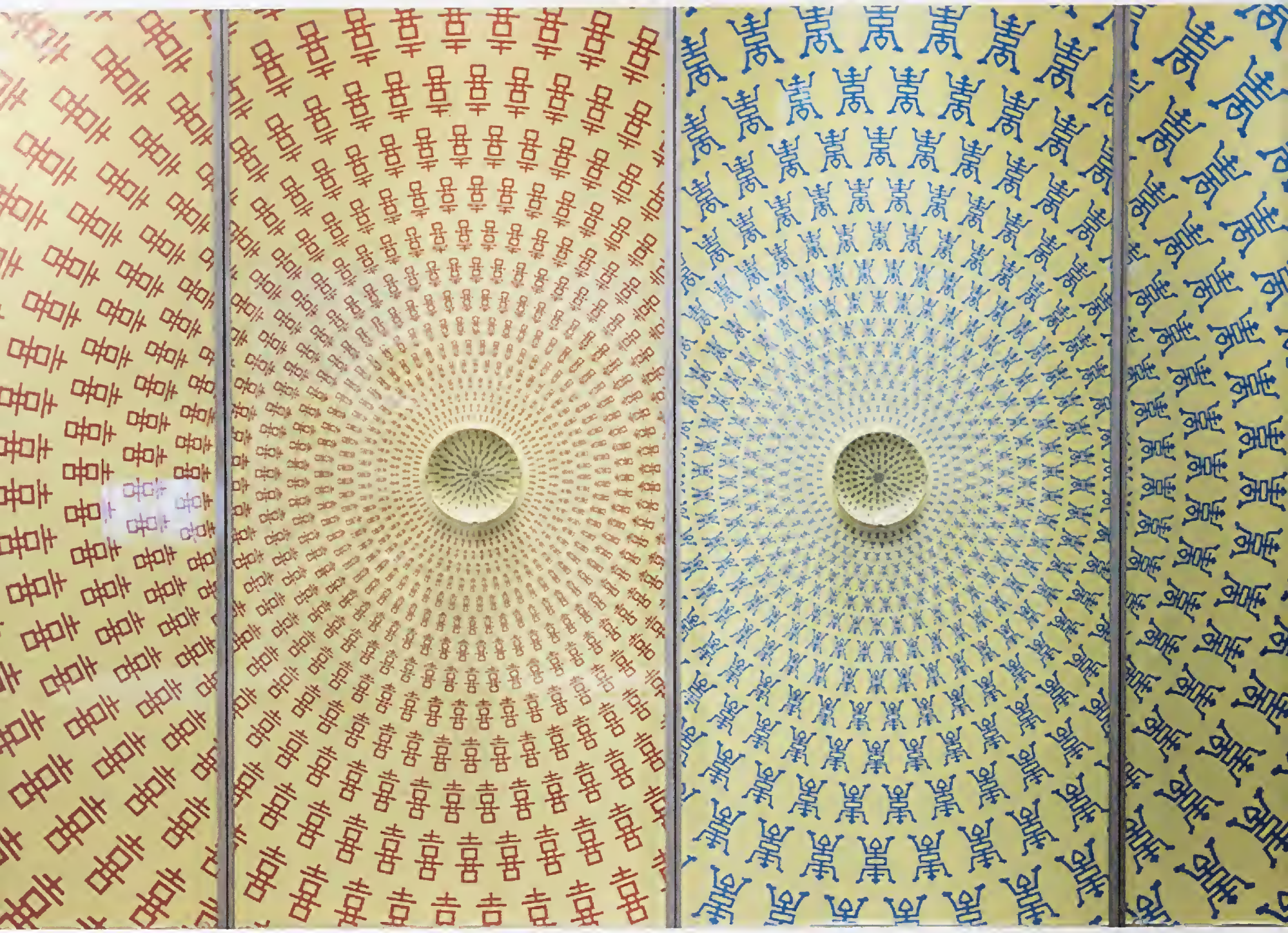
Presenting Sponsor: TD Bank
Exhibit Patron: Hal Jackman Foundation

Royal Exhibitions Circle: Gail & Bob Farquharson, Robert E. Pierce & Family, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

What is the Black Canadian presence and history in our country? This provocative exhibition explored this question through the multidisciplinary works of nine contemporary Canadian artists. It also examined complexities of art, race, and national historical identity, and challenged audiences to think about preconceived notions of Black culture and what constitutes Blackness in Canada.

A Sponsorship that Gives Back to the Museum

Following their previous support of *Ultimate Dinosaurs: Giants from Gondwana* (2013), Raymond James Ltd. was proud to partner with the ROM once again as the Presenting Sponsor of *VIKINGS: The Exhibition*. As part of their sponsorship, Raymond James Ltd. supported the creation of a sword replica based on one of the ROM's Viking-era examples. The sword was displayed at their head office in Toronto for the duration of the exhibition, and was generously donated to the Museum, where it will continue to engage audiences through ongoing display and hands-on educational activations.



GALLERY INSTALLATIONS

DESIGNING ASIAN DESIGN

Herman Herzog Levy Gallery, Level 1
October 14, 2017–September 30, 2019
Curator: Chen Shen

Opening in stages where prototypes were used to gather input from visitors, this experimental exhibition presents Asian art in unusual and provocative ways. Presented over two years, it draws connections between traditional and contemporary art and design from Asia and allows ROM visitors to appreciate the ROM's East Asian collections in a new way.

ROM TRAVELS THE WORLD

TRAVELLING EXHIBITIONS

A Third Gender: Beautiful Youths in Japanese Prints

An exhibition originally created by the ROM's curatorial team, it went on to a critically acclaimed second installation at The Japan Society in New York City from March 10 to June 11, 2017. *A Third Gender* drew 9,453 visitors during the exhibition and was the second most well-attended exhibition at The Japan Society in the past five years. On average, *A Third Gender* had doubled the admissions of the previous three exhibitions at The Japan Society.

Ancient Egypt: World of Pharaohs and Gods at Nanjing Museum, Nanjing and the Chengdu Jinsha Site Museum in Chengdu, Sichuan China

The ROM loaned 155 Egyptian objects to the Nanjing Museum, which later travelled to the Chengdu Jinsha Site Museum. The exhibition promoted the depth and quality of the ROM's Egyptian collection to the Chinese and international audience with many popular masterpieces and objects that had never been displayed publicly. The exhibition received a combined attendance of about a million visitors at the two venues.

ROM IN CHINA

The ROM enjoys deep and long-standing partnerships with many museums, universities, and researchers in China. The demand for creative and cultural products and services in China is growing and in September 2016, Prime Minister Justin Trudeau and Chinese Premier Li Keqiang officially declared 2018 the Canada–China Year of Tourism.

In 2014, Dr. Chen Shen and other ROM experts visited the vaults of Beijing's world-renowned Palace Museum, which loaned the ROM 250 rare objects for the ROM's exhibition *The Forbidden City: Inside the Court of China's Emperors*, presented by the Robert H.N. Ho Family Foundation.

The ROM stewards the second-largest collection of Chinese objects outside of China. "By sharing this collection in our galleries and exhibitions, we help to connect millions of Canadians to their Chinese ancestry and cultural heritage," says Josh Basseches, ROM Director & CEO. "We also foster an appreciation of China's cultural legacy in Canada and around the world." Early in 2019, the ROM is scheduled to open a new, original exhibition called *Gods in My Home: Chinese Ancestor Portraits and Popular Prints*. The exhibition combines ancestral paintings with traditional popular prints, two strong areas of the ROM's Chinese collection, in an innovative, meaningful way. *Gods in My Home* is the first study that explores the underlying themes and connections between the two seemingly separated genres. It provides insights into how these images reflect a distinctive Chinese view of fusing the worlds of spirituality and materiality.

Dr. Santiago Claramunt conducting fieldwork in Southwestern Peru.

Collections & Research

The Museum's reputation as a leader in field research and new and original scholarship continues to grow. Over the past year, our Natural History and World Cultures curators published articles, books, and book chapters in peer-reviewed academic journals, delivered academic presentations at conferences around the world, and conducted fieldwork research in 17 countries.

ANNUAL RESEARCH COLLOQUIUM

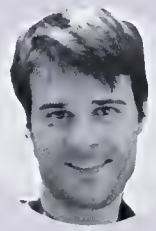
Whether in the field of visual arts, biodiversity, palaeontology, earth sciences, material culture, or archaeology, the ROM continues to expand the boundaries of knowledge, playing a vital role in advancing our global understanding of the natural and cultural world.

The 2017 ROM Colloquium was a thought-provoking, one-day event that highlighted the ROM's ongoing research and recent discoveries. ROM curators and researchers from diverse fields exploring the intersections of art, culture, and nature gave us a peek inside their areas of research, from the ROM's laboratory and collections to their fieldwork. This day-long event provided a unique opportunity to hear from ROM researchers from all areas of the museum.

The Annual Vaughan Lecture was presented by curator Dr. Sebastian Kvist (p. 29), who discussed the utility of leeches in modern medicine, how natural history collections give us snapshots of the world around us, and where we stand on the evolutionary relationships of this enigmatic group of organisms.

COLLECTIONS & RESEARCH

The map opposite shows where the ROM's curatorial research teams undertook projects in 2017–2018. In total, the Museum's curatorial staff conducted research in 17 countries around the world.



SANTIAGO CLARAMUNT

ASSOCIATE CURATOR OF ORNITHOLOGY

Southwestern Peru

Dr. Claramunt conducted fieldwork in Southwestern Peru in order to obtain specimens for ongoing projects on bird evolution in South America. Together with a team of local collaborators, he first visited the coastal hills near Arequipa, an oasis for several species that inhabit this extremely dry region. He then moved to the slopes of the extinct volcano Pichu Pichu, southwest of Arequipa city, where he collected birds that inhabit dry scrub, grasslands, and high-altitude Polylepis woodlands. These specimens will be used to reassess the taxonomy and analyze the evolutionary history of several bird species of South America's arid lands. Dr. Claramunt and collaborators collected 62 bird specimens representing 30 species, of which 15 were not previously represented in ROM skin collections and 27 were not previously represented in ROM genetic collections.

CHRIS DARLING

SENIOR CURATOR OF ENTOMOLOGY

BRAD HUBLEY

MANAGER, ENTOMOLOGY COLLECTION

Trinidad and Tobago

This expedition was undertaken to survey insects in Trinidad using Malaise and pan traps. The objectives were to collect "fresh" specimens of *Perilampus* (*Chalcidoidea*) or hyper-parasitoid wasps, in particular specimens suitable for DNA analysis and imaging and scanning electron microscopy. Museum collection records indicated five undescribed species and the logistics of working in Trinidad were also favourable. Archival samples were made and are currently being sorted and will be incorporated into the entomology collection.

DAVID EVANS

DEPUTY HEAD, NATURAL HISTORY AND JAMES AND LOUISE TEMERTY ENDOWED CHAIR OF VERTEBRATE PALAEONTOLOGY

Alberta and Montana

Dr. Evans, his graduate students, and colleagues from the Cleveland Museum of Natural History travelled to Alberta for the 2017 Southern Alberta Dinosaur Project. The team was thrilled to uncover a 76 million-year-old armoured dinosaur skull. The skull belonged to *Euoplocephalus*, one of the largest plant-eating armoured dinosaurs in Canada, similar to *Zuul crurivastator*, the new species of armoured dinosaur described by Dr. Evans and Dr. Victoria Arbour earlier this year. This find is unusual, as specimens from this genus of dinosaur are more commonly found further north in the heart of the Alberta Badlands, and fossils from southern Alberta are rare.

Dr. Evans also conducted fieldwork at the *Zuul* quarry in Havre, Montana. They documented the stratigraphy and sedimentology of the site, and collected volcano ash samples for radiometric dating.

Endowed Curatorial Positions

Endowed curatorships are essential to the ROM's mission of inspiring wonder through the development, interpretation, and presentation of the Museum's collections—a wellspring of knowledge encompassing more than 13 million objects and specimens. These positions define the ROM's capacity to attract and retain the brightest minds and help foster a research culture that promotes more expansive thinking.

Last year, the ROM announced the establishment of the endowed curatorial positions of Dr. Deepali Dewan, Dan Mishra Curator of South Asian Arts & Culture, and Dr. Jean-Bernard Caron, Richard M. Ivey Curator of Invertebrate Palaeontology. Funding for these positions was generously matched by the Louise Hawley Stone Charitable Trust.

SARAH FEE

ASSOCIATE CURATOR
OF EASTERN HEMISPHERE TEXTILES
AND COSTUME

Madagascar and Reunion Island

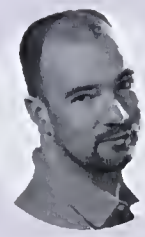
Dr. Fee undertook a research trip to document the least-known of Madagascar's handweaving traditions: the raffia weaving of the eastern rain forests. From the earliest written texts, the Betsimisaraka people have been known for their refined weaving of the leaves of the indigenous raffia palm tree. Only two small studies have been made, both before 1985, and they were limited to the technology of the loom. This project documented the decisions that weavers have made over the course of the 20th and 21st centuries to both sustain and innovate practises related to the harvesting, processing, dyeing, and weaving of raffia for making domestic dresses and new consumer products.

SILVIA FORNI

CURATOR, AFRICAN ART & CULTURE

Accra, Cape Coast and Kumasi in Ghana

Expanding on the seminal research conducted for the last chapter of the book accompanying the exhibition *Art, Honour, and Ridicule: Asafo Flags from Southern Ghana*, this new research project investigated the path of circulation of images and techniques between rural workshops and urban-based contemporary art studios.



JUSTIN JENNINGS

CURATOR, NEW WORLD
ARCHAEOLOGY

Arequipa and Ayacucho, Peru

Dr. Jennings conducted two projects in Peru. The first project was the analysis of material recovered from excavations at the Middle Horizon-Late Intermediate Period (600–1400 CE) site of Quilcapampa, a major site in the Sihuas Valley that grew in importance during this era. Funds for this work came from the Social Sciences and Humanities Research Council of Canada, National Geographic, the ROM, and the University of Toronto. The second project was the aerial mapping and exploration of Huari, the largest city in the Pre-Columbian Andes. Using drones and multi-spatial imaging, this work was funded by the ROM and Vanderbilt University.

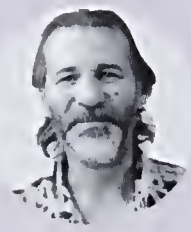
SEBASTIAN KVIST

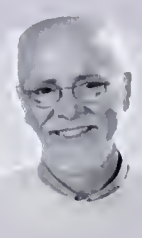
ASSOCIATE CURATOR,
INVERTEBRATE ZOOLOGY

Panama

Dr. Kvist conducted fieldwork in several provinces in Panama as part of his research program studying the distribution and evolution of leeches. In total, seven collection localities were visited over the course of a week, covering the better part of the geography of the country. Seven different species of leeches were collected, all of which were missing in the ROM collections before now. In addition, numerous freshwater invertebrates were collected and brought back to the ROM to be used in research projects. (The first peer-reviewed research paper resulting from the trip was recently accepted in *BioInvasions Records*.) The expedition also yielded two new species of leeches that will be formally described by researchers at the ROM.

COLLECTIONS & RESEARCH





BURTON LIM

ASSISTANT CURATOR OF MAMMALOGY

Sabajo, Suriname

As part of an environmental assessment of a proposed gold mining project in northeastern Suriname, Dr. Lim conducted mammal baseline surveys. This was the first such study in this area and complements previous fieldwork by Dr. Lim that compared differences and similarities of faunal communities in the Guiana Shield of northern South America. A total of 56 species of mammals were recorded, including 31 species of bats, rats, and opossums, of which representative collections were prepared to document the biodiversity of these poorly-known groups of animals. In addition, 25 species of large mammals were documented by camera traps and sightings.

JACQUELINE MILLER

MAMMALOGY TECHNICIAN

OLIVER HADDRATH

ORNITHOLOGY RESEARCH TECHNICIAN

Prince Edward Island

In cooperation with the Atlantic Region Department of Fisheries and Oceans and the Marine Animal Response Society, Jacqueline Miller and Oliver Haddrath travelled to Prince Edward Island to participate in a North Atlantic right whale necropsy. They recovered and processed the skeleton of one of the dead whales, collected tissue samples, and investigated the possibility of preserving the heart. They were unsuccessful in preserving the heart, however, they recovered a skeleton of a large mature male, in excellent condition and including the vestigial hips and femurs, with tissue samples collected for three whales.

JEAN-MARC MONCALVO

SENIOR CURATOR OF MYCOLOGY

Prince Edward County and the Greater Toronto Area

Jean-Marc Moncalvo conducted fieldwork at the Long Dog Farm, Prince Edward County, to collect root tips and soil samples from and around oaks trees that were tentatively inoculated with mycelium of truffle mushrooms in the spring of 2016. Laboratory analyses from the samples showed that the inoculation was unsuccessful.

Jean-Marc Moncalvo also surveyed various Conservation Areas in the GTA, as part of his long-term research initiative aimed at a comprehensive documentation of Ontario mushrooms. Specimens were collected for the ROM Mycology Herbarium, and these will be used in teaching activities at the University of Toronto and will be made available for future research projects.

DAVID RUDKIN

ASSISTANT CURATOR, INVERTEBRATE PALAEONTOLOGY

Short-term fieldwork– Ontario Silurian *Konservat-Lagerstätten*

Brief excursions were undertaken to introduce Dr. Luke Parry, (visiting Postdoctoral Fellow and collaborator) to a pair of southern Ontario sites hosting significant soft-bodied fossil biotas that are the subject of ongoing ROM research.

Multidisciplinary Fieldwork

Department of Natural History staff from Mammalogy, Ichthyology, Mycology, Entomology, and Ornithology participated in an intensive scientific BioBlitz in the remote area of Trout Bay in northwestern Ontario in July 2017. The Big Trout Bay BioBlitz was one of ten Canada-wide, scientist-only BioBlitz events that were part of BioBlitz Canada 150, a Canada 150 Signature Project supported by Heritage Canada and the Canadian Wildlife Federation. Information gathered during this event will generate new scientific data and document new species, which will help to inform choices on issues such as climate change and loss of biodiversity. The ROM chose the Trout Bay area for an intensive bioblitz because it features unique ecosystems of the Boreal Shield and Great Lakes Biome along the coast of northern Lake Superior, southwest of Thunder Bay, where very little surveying had been done previously. For ROM mycologists, the trip yielded the first record of *Amanita mortenii* in North America. This subarctic species has been described from Greenland and also previously reported from Iceland and Scandinavia.

CONTEMPORARY PRACTICES OF PAINTING AND PRINTING TEXTILES IN SOUTHEAST INDIA

Andhra Pradesh, India

This trip was undertaken by Dr. Sarah Fee with two major research goals in support of the upcoming ROM exhibition and accompanying catalogue, *Cloth that Changed the World*, on India's mordant painted and resist-dyed cottons (aka chintz). The first objective was to obtain knowledge on historic ROM objects by discussing them with practising artisans. The second objective was to understand the current trends in printing and painting cottons on the Coromandel Coast, more precisely in the three locales where it is still practised.

In Bangalore, Dr. Fee spent a day with Renuka Reddy, who for the past seven years has been seeking to revive 18th century techniques of entirely painting cottons using natural dyes. In the temple town of Sri Kalahasti, she met with five master artisans and learned that the ROM's three temple hangings from this town, currently catalogued as being from the 19th century, are most likely post 1940s "revival pieces," made in the Post-Independence period when artisans were being encouraged to return to their roots and revive certain techniques and styles.

In the important former Dutch port town of Machilipatnam, Dr. Fee met with another five master artisans to discuss ROM pieces originally created for the Persian markets. She also documented the current move to silk screen production and the use of chemical dyes and their environmental costs. Artisans are now forbidden from washing their textiles in local rivers, causing them to move to washing clandestinely in the rice paddy canals. The current practitioners, even those employing natural dyes and hand printing, are also second or third generation, coming from weaving families.

URBAN/RURAL RELATIONSHIP IN CONTEMPORARY ARTISTIC PRODUCTION IN GHANA

Accra and Kumasi, Ghana

Dr. Silvia Forni expanded on the seminal research conducted for the last chapter of the book accompanying the exhibition *Art, Honour and Ridicule: Asafo Flags from Southern Ghana*, and on the work she has been doing for several years in Cameroon. She aimed to investigate the path of circulation of images and techniques between rural workshops and urban-based contemporary art studios.

A marked rural/urban divide is still quite common in African art scholarship. Rural areas are often conceived as different spaces from the centres of production of contemporary art. Usually referred to as the upcountry, they are configured as spaces of authenticity where art and artistic practices still follow a pre-colonial aesthetic, somewhat compromised by the market but consistent with a pre-modern ideal. The urban setting, associated with city life, is viewed as the sphere of hybridized reality and "cosmolocal" modernity, where a self-consciously contemporary production can develop and thrive.

Several scholars in the last decade have pointed to the reductionism and unworkability of this dichotomic paradigm. Artists in different parts of the continent create art using traditional and new media and in a variety of styles and forms in diverse locales, often moving between rural and urban settings. During the four weeks that Dr. Forni spent in the country, she met with over 20 artists whose work straddles different spaces and questions the definition of contemporary art as an exclusively urban enterprise. The artists with whom Dr. Forni conducted extended visits and interviews are the foundation on which she will continue to explore the distinctiveness of the contemporary Ghanaian art scene.

SITE EXAMINATION AND FOSSIL COLLECTION IN ONTARIO

Bertie Formation, Ridgemount Quarry and Eramosa Formation, Wiarton

Access to this property is strictly limited, but David Rudkin was able to arrange a visit in conjunction with the Niagara Peninsula Geological Society. They examined blast piles and exposed bedding plane surfaces of the Williamsville Member of the Bertie Formation for rare eurypterids and fossils of other non-biomineralizing organisms. Over the course of several hours, they were able to recover a few dissociated elements of *Eurypterus remipes* and observe fragments of *Hostinella sp.*, an early cooksoniid plant.

The Wiarton site in Ontario has been the focus of a lengthy ROM Palaeobiology project to fully document, collect, and describe a diverse and moderately abundant soft-bodied biota that includes several unique and still-enigmatic taxa. A cooperative agreement with the quarry operators—arranged by Dr. Peter von Bitter (Curator Emeritus)—allows the ROM exclusive access for research purposes. David Rudkin and Dr. Luke Parry were joined by long-time project volunteer Stuart Collier, who assisted with site orientation and sample acquisition. A number of significant new specimens were collected, including the mandible of an exceptionally large *Ceratiocaris*-like phyllocarid crustacean and a superb example of an undescribed arthropod of uncertain affinities.

Prosomal appendage VI ("swimming paddle") of *Eurypterus remipes* ("sea scorpion").

TRACKING EFFECTS OF TOURISM AND CLIMATE CHANGE ON BAT SPECIES

Curacao, Aruba, and Guyana

Dr. Burton Lim conducted one-week surveys in Curacao and Aruba off the coast of Venezuela. Results will be important in studying the biogeography of bats across the Neotropics by investigating genetic diversity between these off-shore islands and with South America and the Caribbean. In Curacao, eight of the nine known bat species were documented, including the free-tailed bat *Molossus molossus* that was previously thought to be extinct on the island, and the fruit-eating bat *Artibeus lituratus* that was known by only two specimens collected 70 years ago. In Aruba, four species of bats were caught, which may reflect the high-level of development associated with tourism on this island.

Burton Lim also undertook a faunal monitoring project in Iwokrama Forest, Guyana from June 18 to July 14, 2017. This is the seventh year of an annual biodiversity survey project at Iwokrama Forest, which began in 2011, that includes a bat study. The research project involves long-term monitoring of the rainforest ecosystem and its association with tracking climate change. For this year's survey, 175 bats representing 27 species were captured in mist nets for comparison to previous years and among the six sampling sites.

Additionally, Dr. Lim conducted a small mammal biodiversity survey in the Kanuku Mountains of Guyana, March 20 to April 2, 2017. He was invited by the Guyana office of Conservation International, a US environmental organization, to help give a training course for capacity building of local rangers, university students, and community members on small mammal monitoring field methods. Burton and the team documented 20 species of bats represented by 70 individuals and three species of rats represented by six individuals that were caught during the six nights of sampling.

Celebrating a $1 million gift from Christopher and Kasia Jamroz

The ROM was pleased to receive a $1 million gift from Christopher and Kasia Jamroz to help the Museum achieve its goal of engaging the public in transformative experiences of art, culture, and nature.

Underscoring Chris Jamroz's long-term commitment and engagement with the ROM, this important donation will provide ongoing support in a range of areas including exhibitions, research, and public programs. Mr. Jamroz was an active member of the Museum's Board of Trustees for six years, and is a current and valued member of the ROM Board of Governors.

"The ROM is truly grateful for Chris's remarkable support of the Museum, which is based on deep knowledge of and commitment to the ROM," says Josh Basseches, Director & CEO of the Museum.

The Bishop White Committee Endows a Curatorship of Japanese Art & Culture

In April of 2017, the ROM proudly announced the establishment of the Bishop White Committee Curatorship of Japanese Art & Culture—the first endowed position of its kind in Canada. This new role was made possible by the Bishop White Committee, a group of long-standing volunteers who have enabled the ROM to steward and display Canada's largest collection of East Asian art.

Since 1960, the Bishop White Committee has generously donated more than $2.5 million to the ROM for the promotion of East Asian art, history, and culture. It is named in honour of Bishop William Charles White (1873–1960), former keeper of the ROM's Chinese collections.

The ROM is thankful to the Committee for raising the long-term profile and calibre of its 10,000 Japanese artworks. To further honour its long-standing support, The H.H. Mu Far Eastern Library was renamed the Bishop White Committee Library of East Asia.

Establishing a Vital Curatorial Resource in Japanese Art & Culture

The ROM holds the largest collection of Japanese art and cultural objects in Canada—and thanks to our donors, the Museum has never been better positioned to share new insights in this area with global audiences. An investment from Mitsui & Co. Canada to the ROM Research Fund for Japanese Art & Culture will establish a critical basis of support for our experts to pursue their boldest ideas. With an international search for the new Bishop White Committee Curator of Japanese Art & Culture now underway, this renowned scholar will arrive at the ROM with the resources to break new curatorial ground in exhibitions and programming.

ROM around the world

The strength of the ROM's collection is respected and recognized on a global scale. Standing at the intersection of art, culture, and nature, the Museum is a resource to institutions and scholars across the world. In 2017, ROM objects were on loan to museums in Berlin, Nanjin, Suzhou, New York, and Los Angeles.

SUZHOU MUSEUM, SUZHOU, CHINA

The ROM loaned 28 Chinese jades from the Far Eastern collection to the Suzhou Museum for the exhibition *Collections of Wu Family from Suzhou in the Qing Dynasty*. The exhibition showcased collections of Wu Dacheng, a famous 19th-century collector and scholar, from lending institutions that included the Asian Art Museum in San Francisco, the Palace Museum, the Nanjing Museum, and eight other museums in China.

MUSEUM FÜR ASIATISCHE KUNST, BERLIN, GERMANY

The ROM loaned 43 artifacts from the East Asian collection (40 of which are portrait paintings) to the Museum für Asiatische Kunst in Berlin, Germany for the exhibition *Faces of China: Chinese portrait painting of the Ming and Qing dynasties (1368–1912)*.

"The ROM's South Asian photography collection has been built up over the last 15 years to be among the best in North America."

LADY IN MOONLIGHT, TYPE C PRINT ON METALLIC PAPER, EDITION 12/20. PUSHPAMALA N. AND CLARE ARNI, BANGALORE, INDIA, 2002.

GETTY MUSEUM, LOS ANGELES, US

A sculpture, probably of Cleopatra VII, from the ROM's Egyptian collection, was on loan to the Getty Museum for the exhibition *Egypt-Greece-Rome: The Classical World in Context*. The ROM is among a list of top international museum lenders including The British Museum, the Vatican Museums, the Louvre Museum, and The Met.

METROPOLITAN MUSEUM OF ART, NYC, US

The Aldobrandini Tazza with a figure of the Roman Emperor Otho from the ROM's European collection was on loan to The Met for the exhibition *The Silver Caesars: A Renaissance Mystery*. It travelled to the Waddesdon Manor, Buckinghamshire, after the exhibition closed at The Met.

← KAMLOOPS ART GALLERY, KAMLOOPS, BC

The ROM's South Asian photography collection has been built up over the last 15 years to be among the best in North America. This loan brought visibility to ROM's South Asian photo collection through its display as well as its publication in an exhibit catalogue, which included an essay by Dr. Deepali Dewan, the ROM's Dan Mishra Curator of South Asian Art and Culture.

GARDINER MUSEUM, TORONTO, ON

The ROM loaned 129 Japanese ceramics from the Van Horne collection in the East Asian collection for the exhibition *Obsession: Sir William Van Horne's Japanese Ceramics*. The loan will travel to Montreal Museum of Fine Arts after the exhibition closes at the Gardiner Museum.

IN 2017–2018
THE ROM ADDED

1,547

OBJECTS TO ITS
ART & CULTURE
COLLECTIONS

Acquisition Highlights

The breadth and depth of the ROM's collections is one of the reasons the Museum enjoys such a strong international reputation. This year, the Museum acquired 1,547 objects from around the world that highlight art and artifacts from important moments throughout history.

SCULPTURAL PRINT

The ROM recently added *Fold II*, 2014 (edition 7 of 20), a sculptural print by British artist Anish Kapoor, to its South Asia collection. *Fold II* is an exceedingly beautiful print with sculptural qualities. Housed within an artist-designed frame, it reflects all the makings of Kapoor's work—bold colour, abstract organic form, and an unsettling sense of space.

This print is a unique form within Kapoor's body of art. It combines two sheets that resemble pages of a book. The sheets start together in the middle, creating a crevice or fold, and swell upwards before descending to a resting position at the far ends. The pigment has been etched on in such a way that it looks painted or dyed. When the sheets are together, the effect is a colour-saturated dot that emerges from the fold in the middle and seeps outwards like a stain.

Fold II was produced as a special project between Kapoor and Paragon Press. The acquisition was made possible by the generous support of the Louise Hawley Stone Charitable Trust.

AZTEC STONE

The ROM acquired an Aztec Tlaltecuhtli stone that has a diameter of 190 cm and is 22.86 cm deep. This stone was restored prior to 1968 and is approximately two-fifths the size of the original. This is an important acquisition for the ROM as there are very few Tlaltecuhtli stones outside of Mexico.

CONTEMPORARY PAINTING

A new purchase in the East Asia collection was the oil-on-canvas painting *Grandma*—a contemporary artwork by Chinese artist Shao Fan (b. 1964). This acquisition was made possible by the generous support of the Louise Hawley Stone Charitable Trust.

GREEK STATUETTE

The Greek and Roman collection received a gift of a Greek terracotta statuette of a female actor that dates between 350 and 325 BCE. At 9.37 cm tall, the statuette is intact and in an excellent state of preservation. The ROM has a large display specifically devoted to the Greek Theatre in our permanent Greek galleries.

Anish Kapoor (b. 1954), Fold II, 2014 (edition 7 of 20); Colour etching on two sheets; Published by Paragon Press, London UK, on 350 gsm Hahnemühle bright white paper; overall 119.8 x 157 x 12.8 cm. Copyright Anish Kapoor and Paragon | Contemporary Editions Ltd.

Programming

Live performances. Toronto's best DJs. Lively and in-depth discussions on some of the most pressing issues of the day, featuring some of the world's top thinkers. Our selection of programming gives visitors a chance to experience the Museum and its exhibitions like never before.

ADULT PROGRAMS

The ROM's adult programs present engaging and thought-provoking topics all year long. Running concurrently with four special exhibitions, ROM Speaks attracted sell-out crowds to several talks related to *The Blue Whale Story*, *Wildlife Photographer of the Year*, *VIKINGS: The Exhibition*, and *Christian Dior* exhibitions. Special guest speakers included Richard Sears and Christopher Clark who discussed the blue whales of the North Atlantic; the acclaimed National Geographic wildlife photographer and founder of the Photo Ark, Joel Sartore; Michelin star chef Magnus Nilsson who provided a delectable discussion on the rich culinary heritage of Scandinavia; Dr. William Fitzhugh, who explored the Vikings story, and Neil Price, renowned researcher and television contributor, who lead a conversation with the cast and crew of the television show *Vikings*. Florence Müller, co-curator of Christian Dior's 70th anniversary exhibition in Paris, delivered the closing keynote talk on Dior. Over 9,000 attended ROM Speaks events—an increase of 27% over the previous year.

A clouded leopard cub climbs on photographer Joel Sartore's head at the Columbus Zoo in Ohio.

With live performances and the best DJs, the Friday Night Live series brings enthusiastic and diverse audiences into the Museum.

ANNUAL EVA HOLTBY LECTURE ON CONTEMPORARY CULTURE

The Annual Eva Holtby Lecture on Contemporary Culture brings powerful voices to the Royal Ontario Museum to discuss provocative and engaging contemporary ideas.

Since its launch in 2006 with Adam Gopnik as the inaugural lecturer, the Holtby Lecture has been presented by Kwame Anthony Appiah, Glenn D. Lowry, Lewis H. Lapham, Henry Lewis Gates Jr., Carlos Fuentes, Ingrid Betancourt, Anthony Gormley, Bob Colacello, Sheika Hoor al-Qasimi, Jameel Jaffer, and, most recently, Timothy Snyder.

Generously supported by the Holtby and Schury families.

ROM U

ROM U, the Museum's one-day workshops that include fascinating lectures, hands-on activities, gallery tours, and lunch, exceeded expectations this year. Due to overwhelming demand, multiple workshops were added for the *World of Dior, Couture Embroidery—In the Footsteps of Rébé*, and *Beyond Scandinavia: The Impact of 'Viking Culture' in the Medieval World.*

ROM CONNECTS

ROM Daytime and ROM Connects are free of charge to the public and continue to grow in popularity. Highlights included talks such as *The Enduring Power of Anishinaabe Art, The Franklin Expedition: Marine Biodiversity on* HMS Erebus *and* HMS Terror, the 2017 Veronika Gervers Lecture: *Fashioning Things with Burnham: An Exploration*, and *Here We are Here: Artists in Conversation.*

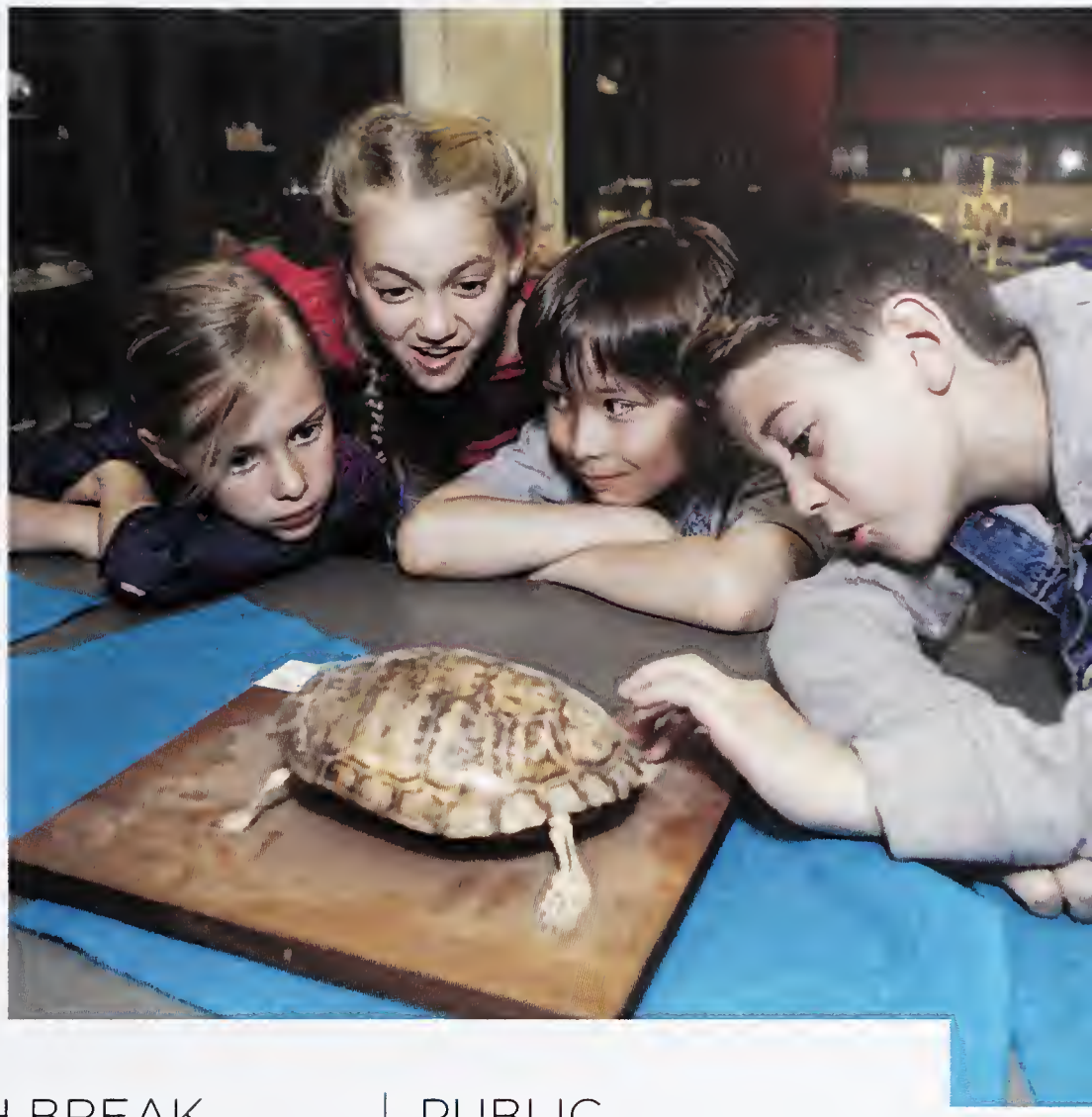
FRIDAY NIGHT LIVE

The sixth full year of Friday Night Live (Seasons 11 and 12) plus three additional Encore events brought the total number of FNLs to 21 over the year. Our guests all took the plunge in "Splash," the Spring Season launch, celebrating the blockbuster exhibition *Out of The Depths: The Blue Whale Story*. Other notable themes included "Fashion," "Love," "Colour ROM Proud," "Mic Drop," "Valhalla," "Indigenous Now," and on the eve of Canada's 150th birthday, "O Canada!" With top DJs and live artists, tasty food and drinks, and the opportunity to explore our stunning galleries, FNL attracted more than 58,500 visitors.

Presenting Sponsor: Ford Motor Company of Canada, Limited
Supporting Sponsor: Peroni Nastro Azzurro

ROMKIDS PROGRAMS

ROMKids programs were a great success this year, with the best-ever recorded attendance of 36,000 kids. Thirty-five instructors, 60 counsellors, and 250 volunteers contributed to the success of programs such as Summer Club, Holiday Camp, March Break Camp, Saturday Club (generously supported by the Philip and Berthe Morton Foundation), and ROMKids Jr. ROMKids' most eventful highlight of the year was the celebration of the 75th year of Summer Club. Other program highlights included more than 90 visits to the special exhibition *Out of the Depths: The Blue Whale Story*, safe viewing of the once-in-a-generation solar eclipse, three Viking-themed sleepovers, and the welcoming of Syrian refugees, who were introduced to the Museum and camp culture in Canada.



ROM FOR THE HOLIDAYS

For 13 days during the holidays, the ROM was alive with all things related to the Museum's special exhibitions *VIKINGS: The Exhibition*, *Christian Dior*, and *Wildlife Photographer of the Year*. Featuring events such as dancing, with Viking re-enactments, live animals, and origami-making sessions, the ROM engaged with more than 82,500 visitors during the holiday season.

FAMILY DAY LONG WEEKEND

The Family Day long weekend was a celebration of "One World." From February 17 to 19, the Museum was buzzing with engaging activities and live performances from around the world in celebration of our rich multicultural landscape. Programming activities included lion dances, henna demonstrations, tea tasting, and more. Family Day long weekend attendance was 23,612, an increase of 64% over the previous year.

MARCH BREAK

March Break 2018 attracted 65,686 visitors. The theme, "A Viking Adventure," complemented the special exhibition *VIKINGS*. Leveraging the success of the show, the ROM Festival Programs team partnered with Torvik and Wulfthorpe to create a Viking village, complete with games, shield walls, and jewellery. Additional program partners included Parks Canada, Sciensational Sssnakes, and Love Nature.

CANADA DAY: ROM CELEBRATES CANADA 150

On July 1, more than 12,100 visitors came to the ROM to celebrate Canada's 150th birthday with free admission. Musical performances ran throughout the day and included Canadian fiddle sensation Ashley MacIsaac (who also headlined the previous evening's #FNLROM: O Canada); the Wexford Gleeks; the Zista Arts Society; the Toronto Chinese Orchestra; the Kouraba World Music Ensemble; the First Fire Dance Crew & All Nations Junior Drummers; and Lacey Hill. Bryan Adams's *Canadians* photo exhibition was also on display exclusively at the ROM during the Canada Day long weekend.

PUBLIC CONFERENCES

The Museum hosted several high-profile, publicly accessible conferences, attracting thought leaders and policy makers from around the world.

Cloth Cultures: Future legacies of Dorothy K. Burnham brought global leaders in textiles theory and production to Toronto for three days of hands-on and lecture-based programming, generously supported by the University of Toronto Art Department, the Social Science & Humanities Research Council of Canada, and the Veronika Gervers Memorial Research Fund.

Thalassa: Underwater Archaeology in the Ancient East Mediterranean presented cutting edge research in ancient trade and was supported by the University of Toronto, the Hellenic Republic, and the A.G. Leventis Foundation.

The ROM also hosted a sold-out conference on *Canada's Oceans: Towards 2020*, featuring government stakeholders, marine researchers, and activists including Alexandra Cousteau and Mandy-Rae Krack. This program was supported by Ocean Wise, SeaLegacy, Ecology Action Centre, and Students on Ice.

Members, Volunteers, and Patrons

MEMBERSHIP

The ROM hit a record with more than 36,500 member households and almost 120,000 individual members in 2017–18. Members enjoyed an unparalleled slate of exhibitions and unlimited access to galleries, special previews, and exclusive member programming.

MEMBERSHIP FACTS

- In addition to Canada and the United States, the ROM boasts members from 46 different countries around the world including Iceland, Croatia, China, and Venezuela, among others.
- ROM Members are definitely loyal—the ROM has 1,547 member households who have been members for 25 years or more.
- Depending on the level of membership, ROM Members enjoy free admission or discounts to over 360 museums and art galleries across North America.

VOLUNTEERS

The Department of Museum Volunteer's (DMV) 461 active volunteers provided nearly 40,000 hours of service to the ROM and its visitors, including over 2,900 tours (in both English and French). Other volunteers enhanced the visitor experience as Gallery Interpreters and Visitor Guides. Beyond the Museum's walls, the DMV Outreach committee provided programs to both adults and children at 48 different venues, serving more than 1,600 attendees. ROMBus,ROMTravel, and ROMWalks led exciting day trips, extended travel around the globe, and informative historic walks around the city.

ROM GOVERNORS

A RED-CARPET AFFAIR

More than 460 supporters and corporate sponsors attended the ROM's spectacular red-carpet gala on May 6, 2017. The ROM Ball was a black-tie toast to our great nation, featuring an impressive cocktail reception, a majestic dinner, and an after-party with live performances and dancing throughout the galleries.

Guests were invited to discover *Canadians,* a captivating exhibition by award-winning musician and photographer Bryan Adams. Housed in the ROM's Peter F. Bronfman Hall, *Canadians* paid homage to Canada's 150th anniversary of Confederation, featuring 28 portraits of national icons, including Margaret Atwood, Joni Mitchell, Wayne Gretzky, and Linda Evangelista.

Canadian singer Rufus Wainwright headlined the gala dinner set in Samuel Hall ✿ Currelly Gallery. The celebratory event also featured collaborations with three acclaimed artists—Barry Ace, Edward Burtynsky, and Charles Pachter—whose works are symbolic, meaningful, and uniquely Canadian. All proceeds from this unforgettable evening of culture and glamour supported the ROM.

ROM BALL COMMITTEE

SIMONA SHNAIDER (CHAIR)
SUZANNE BOYD
BILL FULGHUM
LISA HUDSON
JENNIFER IVEY BANNOCK
NATASHA KOIFMAN
KRYSTAL KOO
NICHOLAS MELLAMPHY
VICKY MILNER
JESSICA MULRONEY
ANJLI PATEL
ROBIN TURACK

Presenting Sponsor

Canadians Exhibition Sponsor

SIMONA SHNAIDER

Entertainment Sponsor

Official Airline Sponsor

Official Hotel Sponsor

Media Sponsors

In-Kind Partners

LIEUTENANT GOVERNOR'S DISTINGUISHED SERVICE AWARD

Renamed in 2014 after the Honorary Patron of the Royal Ontario Museum, the Lieutenant Governor's Distinguished Service Award is the highest honour the Museum can bestow on a volunteer. This award is reserved for those deserving individuals who have generously provided extraordinary and meritorious service to the ROM.

2018 RECIPIENT

Celebrating the Service of Jean Read

The ROM is truly fortunate to have extraordinary supporters who offer their time, energy, and financial support for decades. The Museum was proud to honour Jean Read with the Lieutenant Governor's Distinguished Service Award at the Chairs' Reception on May 9, 2018.

Jean has been a consummate ROM volunteer and supporter for 25 years. As an engaged member of the DMV and a past member of the ROM Board of Trustees, Jean has proudly served on numerous committees, including the Campaign Cabinet and the Canadian Initiative Cabinet for Renaissance ROM.

Jean currently acts as an Honorary Trustee and a Royal Patrons Circle Ambassador, and is Chair of the Currelly Legacy Society (CLS) Executive. Under her leadership, the CLS program has flourished with the recruitment of new loyal volunteers and the doubling of legacy gift intentions to the ROM.

A generous gift from Jean enabled the ROM to quickly mobilize recovery efforts of the blue whales that washed ashore in Newfoundland in 2014, leading to one of the ROM's most successful original exhibitions, *Out of the Depths: The Blue Whale Story*. In appreciation, Jean is recognized in the Lieutenant Governor's Circle. The ROM is truly grateful to Jean for her commitment to the Museum's success and for working tirelessly on its behalf. Congratulations, Jean!

PREVIOUS RECIPIENTS

2017	DIXIE ANNE MONTGOMERY
2017	JOEY AND TOBY TANENBAUM
2016	W. ROBERT FARQUHARSON
2016	MARTHA J. HOGARTH
2015	SALVATORE (SAL) M. BADALI
2015	JENNIFER IVEY BANNOCK
2015	HARRIET WALKER
2013	KENNETH W. HARRIGAN
2013	FLAVIA C. REDELMEIER
2012	JACK COCKWELL
2012	FRANK POTTER
2010	JAMES AND LOUISE TEMERTY
2009	JAMES AND BRENDA MCCUTCHEON
2008	JACK MCOUAT
2006	PATRICIA HARRIS
2005	JOAN FITZPATRICK
2005	JOAN RANDALL
2005	JOAN THOMPSON
2002	ROM DEPARTMENT OF MUSEUM VOLUNTEERS
2002	ELIZABETH SAMUEL
2001	MONA CAMPBELL
2001	HON. EDWIN A. GOODMAN

The Louise Hawley Stone Charitable Trust generously supports the Museum's renowned ROM Press.

Publishing 2017–2018

ROM Publishing is an award-winning program that reflects the Museum and its mission. The program produces elegant, educational, and inspirational publications, ranging from magazines to coffee-table art books that draw from the Museum's collections, research, and exhibitions. Each year, ROM staff publishes a rich array of exhibition and collection catalogues, general-interest books, field guides, and periodicals such as *ROM* magazine.

The Dior Decade

ROM exhibition explores how in only ten years Christian Dior charted a completely new course for fashion

BY MONIQUE JOHNSON

HOW TO SEE IT

On now until
March 18, 2018

presented by
HOLT RENFREW

exhibit patron
ROM Friends of Textiles & Costume and Burnham Brett Endowment Fund

Evening dresses on display in the *Christian Dior* exhibition

Wilderness in the city

WILDLIFE PHOTOGRAPHER OF THE YEAR ON AT THE ROM

On loan from the Natural History Museum in London, *Wildlife Photographer of the Year* is the most prestigious photography event of its kind. The exhibition, on until March 18, 2018, is based on an international competition with entries from 92 countries. The images reveal a fresh and unwavering look at the extraordinary behaviour of species and breathtaking landscapes around the world. This is the fifth consecutive year that the exhibition has been presented at the ROM.

Winning Photograph ☆ 34
Challenges of Wildlife Photography 36
Five Tips for Taking Photos in the Wild 36

← *Anticipation*
Marco Urso
Italy

JUDAICA: THE DR. FRED WEINBERG AND JOY CHERRY WEINBERG JUDAICA COLLECTION

The Dr. Fred Weinberg and Joy Cherry Weinberg Judaica Collection represents the first presence of European Judaica in the permanent collections of the ROM.

This lavishly illustrated book provides readers with knowledge about Judaism and Judaica in both cultural and stylistic contexts. It also acts as a suitable inspiration and guide for collectors interested in Judaica as a field of study.

ANCIENT CHINESE JADES FROM THE ROYAL ONTARIO MUSEUM

This book features the complete collection of the ROM's Chinese jades. Written by Dr. Chen Shen and Gu Fang in English and Chinese, it was funded and published by the Cultural Relics Publishing House and is the first volume from the series *Chinese Jade Collections from Museums Outside China*. The book reveals the beauty and aesthetics of the carved jades and includes an extensive introduction by Dr. Shen on the collecting history of ROM jades.

ARCHAEOLOGICAL THEORY IN THE NEW MILLENNIUM

Bringing together different strands of global archaeological theory and placing them in dialogue, this book explores the similarities and differences between contemporary trends in theory, while also highlighting potential strengths and weaknesses of different approaches.

FOREIGN OBJECTS: RETHINKING INDIGENOUS CONSUMPTION IN AMERICAN ARCHAEOLOGY

This book demonstrates the breadth and vibrancy of contemporary archaeology. Taking a broad set of archaeological cases from across the Americas, editor Dr. Craig N. Cipolla and the volume contributors explore how Indigenous communities have socialized foreign objects over time. The book critiques the artificial divide between prehistory and history, studying instead the long-term Indigenous histories of consumption, a term typically associated with capitalism and modern-world colonialism. *Foreign Objects* explores how the framework of consumption can shed new light on trade, exchange, materiality, and cultural production.

ART, HONOR, AND RIDICULE: FANTE ASAFO FLAGS FROM SOUTHERN GHANA

This publication takes a historical and contemporary look at Asafo flags. Featuring brilliant costumes, stunning handcrafted flags, and remarkable artifacts, this book brings life to the amazing stories behind the Asafo flags and the people who conceive them.

ROM MAGAZINE

Published as a membership benefit since 1968, *ROM* magazine acts as a personal behind-the-scenes tour of the Museum. Each issue features some of our most intriguing artifacts and specimens. Meet the conservators, curators, and specialists who make the ROM so special and discover old and new techniques used to unravel enduring mysteries. Learn more about the ROM's renowned curators, their favourite objects, and their adventures in the field.

ARCHAEOLOGICAL THEORY IN THE NEW MILLENNIUM
INTRODUCING CURRENT PERSPECTIVES

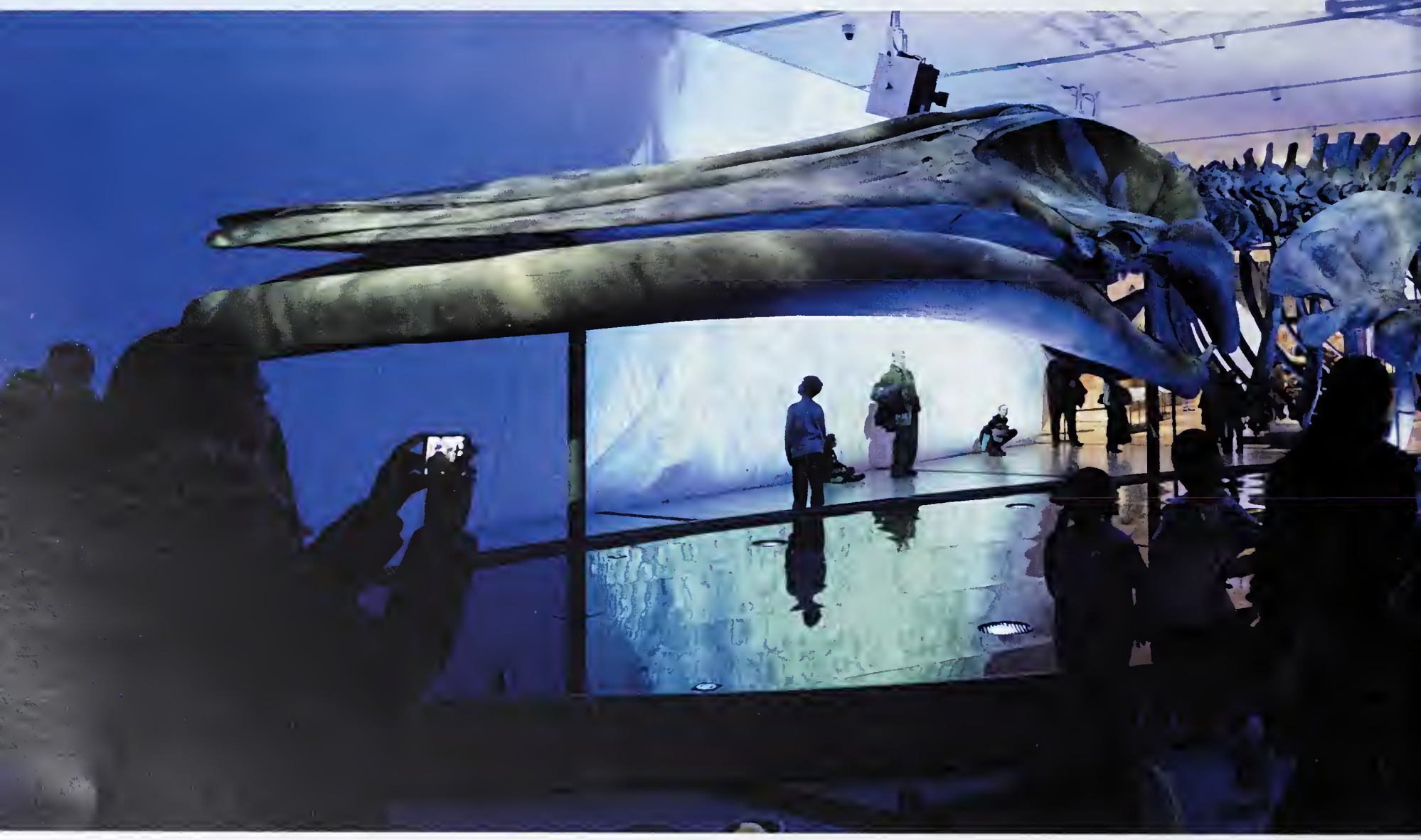
FOREIGN OBJECTS
RETHINKING INDIGENOUS CONSUMPTION IN AMERICAN ARCHAEOLOGY
EDITED BY
CRAIG N. CIPOLLA

ANCIENT CHINESE JADES
FROM THE ROYAL ONTARIO MUSEUM

ART HONOR AND RIDICULE
Fante Asafo Flags from Southern Ghana

Digital & Social Media

Sharing a variety of distinctive stories that connect ROM research and expertise to topics relevant to the public, the Museum now has a community of over 360,000 across Facebook, Twitter, and Instagram. Social media engagement grew 191 percent, with more than 500,000 shares, likes, comments, tweets, and replies. On the website, visitation increased 5 percent, with over 4 million sessions and more than $2.5 million in online ticket sales. Nearly 50 percent of these users visited the website to plan an in-person visit. The ROM's focus on high-quality, user-friendly content continues to draw new visitors and contributes to a robust online community surrounding the Museum.

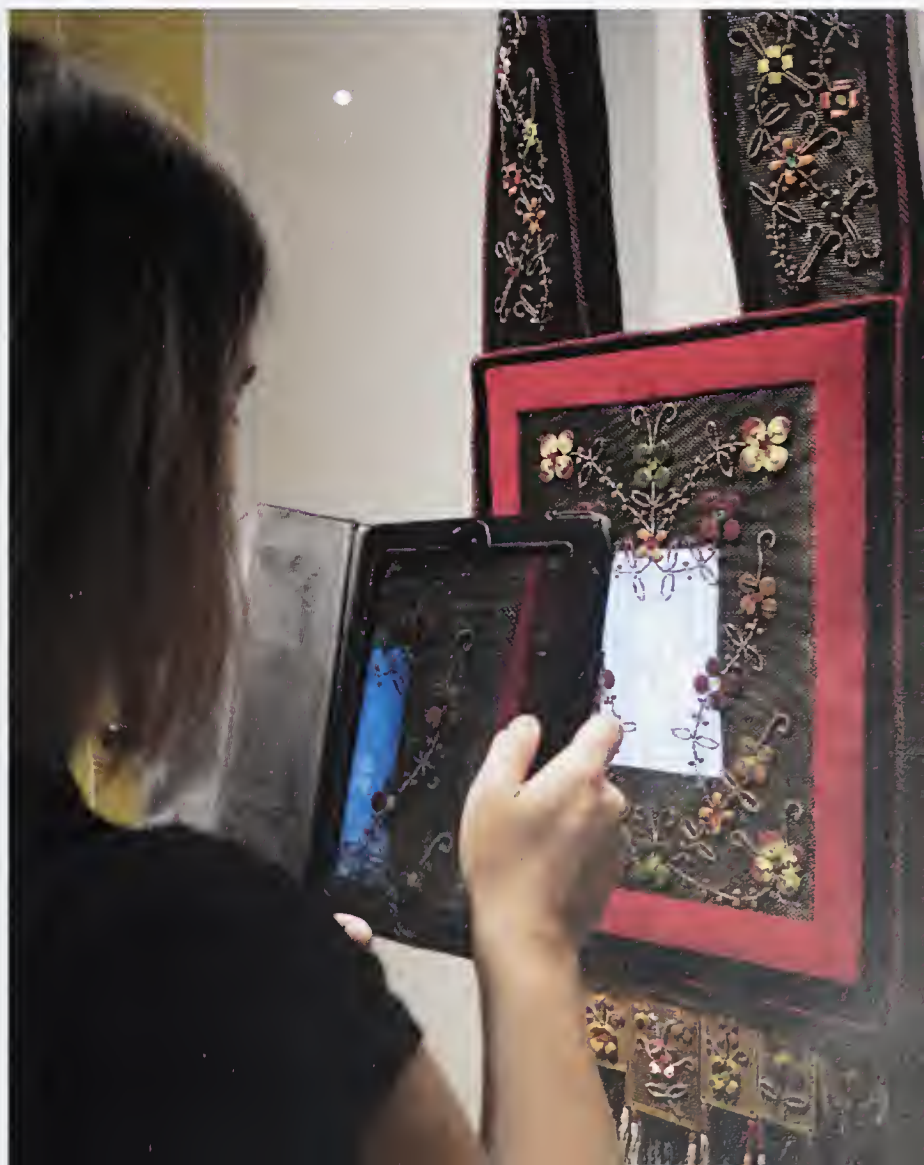


Share your Museum experiences with us online @romtoronto

The ROM launches digital collection, thanks to Nancy and Jon Love

The public can now freely access thousands of ROM objects online, made possible by a generous gift from Nancy and Jon Love. This new digital initiative gives audiences the opportunity to explore, discover, and research the Museum's digitized collection from anywhere in the world. Featuring 10,000 digitized objects, the ROM's online collection will grow to 100,000 by the year 2022.

Students, educators, scholars, artists, and families can search for objects, view images, and create and share their own personal collections—including pieces not on physical display in the ROM's galleries. The breadth and depth of this new resource will grow and evolve as photographers catalogue the ROM's vast collection, and as new objects are acquired. The ROM is grateful to Nancy and Jon Love for expanding the Museum's reach beyond its physical space and enabling it to serve the needs of 21st-century audiences.



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Learning at the Museum

Learning at the ROM encompasses educational experiences onsite, online, and through community outreach. The breadth and scale of learning inspired by ROM research and collections include School Visits, Travelling Programs, and the Hands-on Galleries. This year, almost 860,000 visitors, including students, teachers, and families, were inspired by the ROM, one of Ontario's largest cross-curricular educators.

SCHOOL VISITS

Every day at the ROM, school buses arrive with students eager to spark their curiosity. This year, almost 107,000 students and teachers from across Ontario were encouraged to inquire and think critically about the world around them through guided tours, hands-on labs, maker activities, and online resources that are linked to the Ontario curriculum. In order to ensure the ROM is accessible to students from marginalized communities, the School Visits Bursary Program provided experiential learning opportunities led by ROM educators to 24,828 students.

This program is generously supported by Ada Slaight, the Bennett Family Foundation, Dan Mishra, Great-West Life, London Life and Canada Life, KPMG, Linamar Corporation, Mandarin Charitable Foundation, McCarthy Tétrault Foundation, Nordstrom, The Cowan Foundation, and the Weinberg Family Foundation.

ROM ON THE ROAD

The ROM achieves its provincial mandate through its long-standing Travelling Programs, which include EduKits and Planetariums. Travelling EduKits are portable cases containing original and reproduced objects with a teacher's guide and student activity booklets linked to the Ontario curriculum. Travelling Planetariums are inflatable domes that provide an immersive experience through a digital projection of our galaxy and beyond. This year, EduKits engaged 62,120 people and Planetariums engaged 4,904 people in schools, libraries, museums, and community centres across the province. In addition, the ROM reaches beyond the province to museums across Canada through smaller-scale exhibitions that allow us to share our collections and research with a national audience. This year, 109,573 people experienced the ROM across Ontario and British Columbia.

The travelling planetariums are generously supported by the Burt Family Foundation. The Learning with Inuit *EduKits are made possibly by the generous support of The Catherine and Maxwell Meighen Foundation.*

HANDS-ON GALLERIES

The most visited galleries in the Museum are the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and the CIBC Discovery Gallery. This year, these galleries were visited by 329,404 and 246,753 visitors respectively. Learning staff and over 200 volunteers engaged with educational and intergenerational groups through play-based and multisensory activities and experiences that included authentic objects, specimens, and live animals.

INDIGENOUS EDUCATION

The ROM continues to lead by providing responsive and relevant Indigenous education through the generous support of The Slaight Family Foundation. With the input of the Indigenous Advisory Circle, which includes an elder, knowledge carriers, educators, and artists, who represent a variety of nations and education stakeholders, the Museum's educational programming responds directly to the Truth and Reconciliation Commission's Calls to Action.

For the past four years, the ROM Learning Department has been focused on decolonizing and indigenizing educational programming through multiple interconnected strategies. This year, we piloted *Hack the ROM*, a new digital learning initiative aimed at Indigenous students and their peers, combining today's digital tools with hands-on access to the Museum's extensive collection of ancestral objects. Over multiple visits, students from participating schools learned about ancestral objects from ROM Indigenous Knowledge Resource Teachers, and digital coding skills from ROM Makerspace Technicians to create their own digital media projects. At the same time, classroom teachers took part in a professional learning workshop to build their own skills and knowledge in order to support their students throughout the program.

Schools in southern Ontario visited onsite, while schools in northern Ontario visited virtually using video conferencing technology, and were sent travelling Edukits on topics of their choice. All students and teachers were supported throughout the learning and game development process via access to online content, resources, and ongoing communications with education staff. As schools across the province have diverse priorities, capacities, demographics, schedules, and resources, the lessons learned in this pilot year will help inform a flexible programming approach in future years.

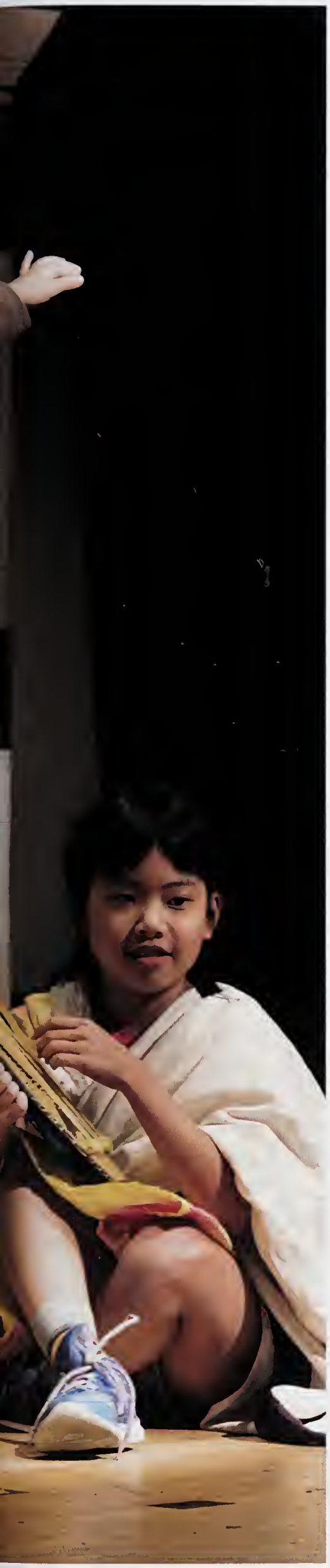
Through guided tours, hands-on labs, maker activities, and online resources, 107,000 students and teachers engaged with the ROM from across Ontario.

ROM MAKERSPACE

The Ontario Public Service's 2016 report entitled *Towards Defining 21st Century Competencies for Ontario* outlines the need for learning organizations and environments to emphasize 21st century competencies in their curricula and pedagogy. Recent educational research supports the development of these competencies to prepare students for an increasingly complex, diverse, and connected world. The "Four Cs" of 21st century learning—Critical Thinking, Communication, Collaboration, and Creativity—are essential competencies for students to become thoughtful, actively engaged, and contributing citizens today and in the future.

Since its launch in 2016, the ROM Makerspace has offered numerous opportunities for Grades 4–12 school groups to develop these competencies. Generously supported by Barrick Gold Corporation, the ROM Makerspace is a digitally enhanced creative learning studio with a mission to support students in building their own personal connections to the Museum's collection through artmaking and digital activities. This year, hands-on activities such as digital storytelling and 3D designing gave 2,363 students the chance to interpret and analyze the ROM's objects and specimens, generate new ideas and concepts, and work with their peers to co-construct and share designs and solutions.

In line with the ethos underpinning makerspaces at large, the ROM Makerspace promotes interactive experiences that enable students to create and produce content, in addition to being consumers. A key emphasis in ROM Makerspace programs is the demonstration of empathy in co-creating with diverse groups of people. This empathy extends to students' engagement with diverse collections of art, nature, and culture, to contribute to their ongoing success as citizens in a globally connected world.



Community Partnerships

The ROM is committed to building and cultivating authentic community relationships. We deliver on this commitment by working alongside our diverse group of 73 community partners to break down barriers to participation and create meaningful museum experiences for all.

The ROM welcomed **74,371** individuals free of charge, delivered after-school community programming to **147** children in neighbourhood improvement areas, celebrated citizenship with the swearing-in of **60** New Canadians, and formed a network of **153** museum professionals committed to championing inclusion, diversity, equity, and access in the cultural sector.

COMMUNITY PARTNERSHIPS

ROM COMMUNITY ACCESS NETWORK

The ROM Community Access Network (ROMCAN) welcomed 74,371 visitors this year, 19% higher than the previous year. Much of this success is due to the addition of 21 new partners, which increased the total to 73. New partners include the Bob Rumball Canadian Centre of Excellence for the Deaf, the Canadian Helen Keller Centre, Holland Bloorview, and Roots of Empathy.

ROMCAN partners were highlighted in FNL: Senses on October 20. Activations such as an American Sign Language (ASL) performance by a Deaf artist, a blindfolded sculpting activity, a Braille LED message wall, and a table of sensory stimuli offered new ways to experience the Museum. ASL interpreters were available all evening for communication support.

The ROM announced its policy of free admission for Indigenous visitors in June, with 2,283 visitors welcomed through this policy and ROMCAN partnerships.

ROMCAN partners organized special events at the Museum including: 329 visitors from across the province celebrating World Down Syndrome Day with the Down Syndrome Association of Ontario, 142 visitors enjoying a guided tour of ROM galleries with Roots of Empathy, 106 visitors using the ROM MagnusCards to explore the Dinosaur Gallery for Autism Ontario and Magnusmode's Social Learning Opportunity, and 56 visitors enjoying March Break activities with ASL mentors at an event with Silent Voice.

PROVINCE-WIDE INCLUSIVE MUSEUM LEADERSHIP PROJECT

The ROM partnered with the Ontario Museums Association (OMA) and the Canadian Centre for Diversity and Inclusion (CCDI) to launch the Museum Accessibility, Inclusion, and Engagement Collaborative, a province-wide project that aims to encourage emerging museum leaders to improve diversity and inclusion in the sector. With support from the Ontario Trillium Foundation, the ROM, OMA, and CCDI partnered with Peel Region Museums to conduct a diversity census of museum staff and to mentor emerging museum professionals in developing and implementing community-led projects.

Additional support from the Ministry of Citizenship and Immigration enabled the expansion of the project province-wide, and the ROM, OMA, and CCDI partnered with 10 museums across Ontario to develop Inclusion 2025: A Practitioner's Guide to Inclusive Museum Practices.

Each partner museum consulted with community members and tested a pilot project that engaged with diverse audiences. *Inclusion 2025* was launched at the Inclusive Museum Symposium on March 23 and is currently available for free online on the OMA website.

ROM IN MY BACKYARD

ROM In My Backyard: ROM Trailblazers had its second successful year in four locations of the St. Albans Boys and Girls Clubs. Located in four priority neighbourhoods across Toronto, ROM Trailblazers provided children aged 6–12 with opportunities to engage in hands-on activities rooted in the ROM's collections, and designed to foster empathy, innovation, and co-creation. Throughout the program children are encouraged to apply lessons from the past, insights from the present, and aspirations for the future toward solving real-world challenges in their community.

This program is generously supported by the Patrick and Barbara Keenan Foundation, The MacMillan Family Foundation, and the Cheng Family.

COMMUNITY PARTNERSHIPS

THE ROMCAN INITIATIVE COLLABORATES WITH

73

COMMUNITY PARTNERS

ROMCAN PARTNERSHIPS

FAMILIES & CHILDREN LIVING WITH POVERTY
KIDS UP FRONT
YMCA OF GREATER TORONTO
UNITED WAY TORONTO & YORK REGION
UNITED WAY OF PEEL REGION
UNITED WAY HALTON & GREATER HAMILTON
DIXIE BLOOR NEIGHBOURHOOD CENTRE
WARDEN WOODS COMMUNITY CENTRE
SUN LIFE FINANCIAL MUSEUM + ARTS PASS - TORONTO PUBLIC LIBRARY
WEST NEIGHBOURHOOD HOUSE
ROOTS OF EMPATHY

UNDER-SERVED, UNDERREPRESENTED, RACIALIZED YOUTH
VIBE ARTS
EASTVIEW BOYS AND GIRLS CLUB
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BOYS AND GIRLS CLUB OF WEST SCARBOROUGH
BOYS AND GIRLS CLUB OF EAST SCARBOROUGH
COVENANT HOUSE
DOVERCOURT BOYS AND GIRLS CLUB
EMERGING YOUNG ARTISTS (EYA)
SKETCH
ST. ALBAN'S BOYS' AND GIRLS' CLUB
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ANDUHYAUN NATIVE MEN'S RESIDENCE (NA-ME-RES)

AT-RISK SENIORS
ALZHEIMER SOCIETY OF TORONTO
ALZHEIMER SOCIETY OF DUFFERIN COUNTY

Inspiring Future Generations through Philanthropy

As an extended classroom for students across Ontario, the ROM embraces its role in engaging 21st-century learners to think critically about their artistic, cultural, and natural worlds. For many students who otherwise wouldn't have the chance to ignite their learning at the Museum, the School Visits Bursary Program helps ensure that our educational offerings remain as accessible as possible. Last year, new bursaries established by Dan Mishra and The Slaight Family Foundation will allow about 21,250 more students and teachers to visit the ROM free-of-charge over the next three years.

Landmark donation to the department of South Asian Arts and Culture

Dan Mishra's landmark donation of $5 million is the largest ever to the Museum's South Asian section, and a fitting tribute to the philanthropist's adopted country as our nation celebrated its 150th anniversary.

"I've lived in Canada for almost 50 years and every moment, every day, I'm so proud of this country," said Mr. Mishra, who first came to Canada from India as a student in 1969 and is now the chair and chief executive of global software company CSDS Systems, Inc.

The Dan Mishra South Asia Initiative establishes a newly endowed curatorial position and sustainable funding for exhibitions, public engagement, research, and learning activities that will support and enhance the ROM's commitment to South Asian Visual Culture.

Deepali Dewan becomes the first to hold the curatorial position of Dan Mishra Curator of South Asian Arts & Culture—funding for which was generously matched by the Louise Hawley Stone Charitable Trust.

ROM Governors

Established in 1992, the office of the ROM Governors is responsible for all philanthropic activities in support of the Museum's priorities. It serves and supports the ROM's diverse community, cultivating long-term relationships of value to both the Museum and its many generous donors. The independent board of the ROM Governors leads the wide range of philanthropic activities that support our programs, research, collections, galleries, and exhibitions.

CHAIRS' RECEPTION

The ROM's annual Chairs' Reception celebrates donors, patrons, sponsors, and volunteers whose generous support has made the ROM Canada's world museum. This year, we celebrated our exceptional community of ROM supporters and were honoured to present the Lieutenant Governor's Distinguished Service Award to long-time volunteer Jean Read. Richard M. Ivey, Elinor Gill Ratcliffe, and Nita and Don Reed were also honoured for their incredible generosity with the Donor of Merit Award. The Distinguished Corporation Award was presented to Raymond James Ltd. and TD Bank Group for their extraordinary partnership and support of the ROM.

MAJOR GIFTS

The ROM thanks and acknowledges the generous supporters who have graciously committed $25,000 or more to the Museum's highest priorities.

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(Includes financial contributions and gifts-to-the-collections received since the establishment of the ROM Governors in 1992.)

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The ROM is fortunate to have the generous support of many individuals and groups of donors who together have established endowments and other special funds to provide for the Museum's continuing activities in support of research, acquisitions, collections care, exhibitions, programs, galleries, and curatorial positions. The ROM is grateful for their generosity, commitment, and vision in establishing the following funds to ensure the future success of the Museum.

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Bishop White Committee Curator of Japanese Art & Culture
Mona Campbell Chair of Decorative Arts
Canadiana Curatorship
Richard M. Ivey Curator of Invertebrate Palaeontology
Dan Mishra Curatorship of South Asian Art & Culture
Louise Hawley Stone Chair of East Asian Art
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CHARLES TRICK & ADA MARY CURRELLY LEGACY SOCIETY

A gift to the Royal Ontario Museum in your will is a simple and thoughtful way to create a lasting legacy that will help to enhance and preserve Canada's largest museum. The Currelly Legacy Society is named in honour of the first director of the Royal Ontario Museum of Archaeology and his wife, and recognizes individuals who have promised future gifts.

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* Deceased

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The ROM's collections are at the heart of its vision to inspire wonder and build understanding of the cultural and natural worlds. The ROM wishes to thank the following donors who have generously donated artifacts and specimens to the Museum's collections.

John Alexander
John Alexander in memory of Beth Knox
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Collection of Burle and Louise Yolles

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Individuals giving as Discovery Circle Members provide critical support for the highest priorities of the Museum including ROM public programs, exhibitions, and curatorial activities.

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Mr. David White & Mr. Brian Walsh
Mr. Jon Whitehead & Ms. Lila Whitehead

Dr. Doug Currie leading the Patrons preview for the *Spiders: Fear & Fascination* exhibition

KPMG LLP
Vaughan Metropolitan Centre
100 New Park Place, Suite 1400
Vaughan ON L4K 0J3
Canada
Tel 905-265-5900
Fax 905-265-6390

INDEPENDENT AUDITORS' REPORT

To the Trustees of The Royal Ontario Museum

We have audited the accompanying financial statements of The Royal Ontario Museum, which comprise the statement of financial position as at March 31, 2018, the statements of operations, changes in net deficit and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditors' Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of The Royal Ontario Museum as at March 31, 2018, and its results of operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

KPMG LLP

Chartered Professional Accountants, Licensed Public Accountants

June 25, 2018
Vaughan, Canada

THE ROYAL ONTARIO MUSEUM

(Incorporated by Special Act of the Ontario Legislature as a corporation without share capital)

Statement of Financial Position
(In thousands of dollars)

March 31, 2018, with comparative information for 2017

	2018	2017 (Recast - note 11)
Assets		
Current assets:		
Cash	$ 404	$ –
Investments (note 2)	24	177
Other accounts receivable	1,396	2,041
Deferred exhibition costs and other assets	1,291	1,470
Due from The Royal Ontario Museum Foundation (note 3)	–	1,325
	3,115	5,013
Pension asset (note 4)	15,443	13,503
Capital assets (note 5)	212,112	211,832
	$ 230,670	$ 230,348
Liabilities and Net Deficit		
Current liabilities:		
Bank indebtedness (note 6(a))	$ –	$ 678
Accounts payable and accrued liabilities	9,204	6,851
Deferred revenue	4,332	3,697
Deferred contributions (note 7)	3,272	3,491
Due to The Royal Ontario Museum Foundation (note 3)	253	–
	17,061	14,717
Long-term debt (note 6(b))	23,734	26,000
Deferred capital contributions (note 8)	197,099	196,158
Accrued non-pension liability (note 4)	10,028	9,531
	247,922	246,406
Net deficit:		
Operating Fund	(12,827)	(11,958)
Restricted Fund	1,732	1,856
Capital Fund	(6,157)	(5,956)
	(17,252)	(16,058)
Commitments (note 10)		
	$ 230,670	$ 230,348

See accompanying notes to financial statements.

On behalf of the Board:

Trustee

Trustee

THE ROYAL ONTARIO MUSEUM

Statement of Operations
(In thousands of dollars)

Year ended March 31, 2018, with comparative information for 2017

	Operating Fund	Restricted Fund	Capital Fund	2018 Total	2017 Total (Recast - note 11)
Revenue:					
Grants:					
Province of Ontario	$ 26,834	$ 7	$ –	$ 26,841	$ 27,868
The Royal Ontario Museum Foundation (note 3)	4,979	2,380	–	7,359	7,176
Others	74	150	–	224	418
Amortization of deferred capital contributions	–	–	10,825	10,825	11,106
	31,887	2,537	10,825	45,249	46,568
Self-generated revenue:					
Admission fees	14,747	–	–	14,747	12,916
Event and concession	9,483	75	–	9,558	8,411
Membership fees	3,693	–	–	3,693	3,016
Programs and education	2,614	5	–	2,619	2,313
Other	484	1,008	–	1,492	1,627
Donations	117	2,293	–	2,410	1,129
	31,138	3,381	–	34,519	29,412
	63,025	5,918	10,825	79,768	75,980
Expenses:					
Salaries and benefits	34,861	594	–	35,455	33,939
Amortization of capital assets	575	–	11,026	11,601	12,106
General administration	4,749	732	–	5,481	4,004
Supplies and cost of goods sold	4,596	364	–	4,960	4,643
Marketing and promotions	4,277	–	–	4,277	3,689
Objects and specimens	–	3,204	–	3,204	3,276
Utilities	3,181	–	–	3,181	3,711
Repairs, maintenance and exhibition development	2,831	187	–	3,018	2,914
Telephone, equipment and information technology	2,372	394	–	2,766	2,218
Rental and leases	1,852	–	–	1,852	1,860
Freight and transportation	1,652	1	–	1,653	1,228
Miscellaneous	491	240	–	731	711
Interest and other bank charges (note 6(b))	714	3	–	717	789
Research and training	229	323	–	552	609
Write-down of HST receivable	1,514	–	–	1,514	–
	63,894	6,042	11,026	80,962	75,697
Excess (deficiency) of revenue over expenses	$ (869)	$ (124)	$ (201)	$ (1,194)	$ 283

See accompanying notes to financial statements.

THE ROYAL ONTARIO MUSEUM

Statement of Changes in Net Deficit
(In thousands of dollars)

Year ended March 31, 2018, with comparative information for 2017

				2018	2017
	Operating Fund	Restricted Fund	Capital Fund	Total	Total (Recast - note 11)
Balance, beginning of year	$ (11,958)	$ 1,856	$ (5,956)	$ (16,058)	$ (16,341)
Excess (deficiency) of revenue over expenses	(869)	(124)	(201)	(1,194)	283
Balance, end of year	$ (12,827)	$ 1,732	$ (6,157)	$ (17,252)	$ (16,058)

See accompanying notes to financial statements.

THE ROYAL ONTARIO MUSEUM

Statement of Cash Flows
(In thousands of dollars)

Year ended March 31, 2018, with comparative information for 2017

	2018	2017 (Recast - note 11)
Cash provided by (used in):		
Operating activities:		
Excess (deficiency) of revenue over expenses	$ (1,194)	$ 283
Items not involving cash:		
Amortization of capital assets	11,601	12,106
Amortization of deferred capital contributions	(10,825)	(11,106)
Change in pension asset	(1,940)	(2,293)
Change in accrued non-pension liability	497	431
Change in non-cash operating working capital:		
Other accounts receivable	645	26
Deferred exhibition costs and other assets	179	(33)
Due from/to The Royal Ontario Museum Foundation	1,578	(1,140)
Accounts payable and accrued liabilities	2,353	(431)
Deferred contributions	(219)	136
Deferred revenue	635	517
	3,310	(1,504)
Capital activities:		
Contributions received for capital asset purchases	11,766	10,823
Purchase of capital assets	(11,881)	(4,187)
	(115)	6,636
Financing activities:		
Repayments of long-term debt	(2,266)	(4,145)
Repayment of bank indebtedness	(678)	(980)
	(2,944)	(5,125)
Investing activities:		
Change in investments	153	(7)
Increase in cash, being cash, end of year	$ 404	$ –

See accompanying notes to financial statements.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements
(In thousands of dollars)

Year ended March 31, 2018

The Royal Ontario Museum (the "Museum") is an operating enterprise agency of the Province of Ontario incorporated without share capital by Special Act of the Ontario Legislature. The Museum is Canada's largest museum and one of the few of its kind to explore and exhibit both the art and archaeology of human cultures and the history of the natural world. The Museum's mission is to inspire wonder and build understanding of human cultures and the natural world.

The Museum is registered as a charitable organization under the Income Tax Act (Canada) (the "Act") and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the Museum must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

The Museum's multi-year business plan and ongoing forecasts and projections to the Ministry of Tourism, Culture and Sport show that the Museum should be able to operate within the level of its current facility. The Board of Trustees and management will continue to monitor progress to ensure business risks are effectively managed.

1. Significant accounting policies:

The financial statements have been prepared in accordance with Canadian public sector accounting standards, including the 4200 standards for government not-for-profit organizations ("Standards").

(a) Fund accounting:

For financial reporting purposes, the accounts have been classified into the following funds:

(i) Operating Fund:

The Operating Fund accounts for the Museum's general programs, fundraising and administrative activities. The Operating Fund reports resources available for immediate purposes, including furniture and equipment and related amortization.

(ii) Restricted Fund:

The Restricted Fund consists of those funds where resources are to be used for an identified purpose as specified by the donors and funders.

1. Significant accounting policies (continued):

(iii) Capital Fund:

The Capital Fund reports the revenue and expenses related to the Museum's building, building improvements, galleries and the Renaissance ROM Project ("ROM Project").

(b) Revenue recognition:

The Museum follows the deferral method of accounting for contributions, which include grants and self-generated revenue. Contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims.

Externally restricted contributions are deferred and recognized as revenue in the year in which the related expenses are recognized. Externally restricted contributions for the purchase of land are credited directly to net assets. Externally restricted contributions for the purchase of other capital assets are deferred and amortized over the life of the related capital asset.

Membership fees are deferred and recognized as revenue over the term covered by the fees.

Admission fees, museum programs and ancillary services revenue are recorded as revenue when the services have been provided or the goods delivered.

(c) Financial instruments:

Financial instruments are recorded at fair value on initial recognition. Derivative instruments and equity instruments that are quoted in an active market are reported at fair value. All other financial instruments are subsequently recorded at cost or amortized cost. Management records all investments at fair value as they are managed and evaluated on a fair value basis. Long-term debt is recorded at cost.

Unrealized changes in fair value are recognized, when material, in the statement of remeasurement gains and losses until they are realized, when they are transferred to the statement of operations. A statement of remeasurement gains and losses has not been included in these financial statements as the adjustments are not material.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2018

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1. Significant accounting policies (continued):

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred.

All financial assets are assessed for impairment on an annual basis. When a decline is determined to be other than temporary, the amount of the loss is reported in the statement of operations.

The Standards require an organization to classify fair value measurements using a fair value hierarchy, which includes three levels of information that may be used to measure fair value:

- Level 1 - unadjusted quoted market prices in active markets for identical assets or liabilities;
- Level 2 - observable or corroborated inputs, other than Level 1, such as quoted prices for similar assets or liabilities in inactive markets or market data for substantially the full term of the assets or liabilities; and
- Level 3 - unobservable inputs that are supported by little or no market activity and that are significant to the fair value of the assets and liabilities.

Derivative financial instruments are contracts that provide the opportunity to exchange cash flows that are determined by applying certain rates, indices or changes to notional contract amounts. From time to time, the Museum uses interest rate swaps to manage exposure to fluctuations in interest rates and forward foreign currency contracts to manage exposure to fluctuations in exchange rates. These instruments are used for hedging an on-statement of financial position liability or a future contractual obligation.

Derivative financial instruments are carried at fair value. As at March 31, 2018, there are no derivative instruments held by the Museum.

(d) Deferred exhibition costs:

Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the year of the exhibitions to which they relate.

1. Significant accounting policies (continued):

(e) Employee future benefits:

The Museum provides retirement and other future benefits for substantially all retirees and employees. These future benefits include registered and supplemental defined benefit pensions, which are based on a formula that takes into account earnings and length of service, supplemental defined contribution pension benefits, which are based on earnings in excess of those covered under the registered plan, and post-employment and post-retirement health and dental benefits. The supplemental pension plans and the other future benefits are unfunded with benefits paid directly by the Museum.

The Museum's registered defined benefit pension plan was merged with The Colleges of Applied Arts and Technology Pension Plan (the "CAAT Plan") effective January 1, 2016 (the "Merger"). The Merger was approved in late 2016 and assets transferred December 19, 2016. The CAAT Plan is a jointly sponsored pension plan which is financed by contributions from participating members and participating employers, and by investment earnings. Information on the funding policy and total financial status of the CAAT Plan can be found in the CAAT Plan's Annual Report. Obligations for current and former Museum employees represent 1.2% of total CAAT Plan obligations.

The Museum is accounting for its participation in the CAAT Plan as a defined benefit pension plan.

The Museum accrues its obligations under the defined benefit plans as the employees render the services necessary to earn the pension, compensated absences and other retirement benefits. The actuarial determination of the accrued benefit obligations for pensions and other retirement benefits uses the projected benefit method prorated on service (which incorporates management's best estimate of future salary levels, other cost escalation, retirement ages of employees and other actuarial factors).

The most recent actuarial valuation of the CAAT Plan was as at January 1, 2018. The most recent actuarial valuation of the supplementary pension arrangements was as at March 31, 2018. The most recent actuarial valuation of the non-pension plans for accounting purposes was as at March 31, 2018. Actuarial valuations are performed at least every three years.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2018

1. Significant accounting policies (continued):

Actuarial gains (losses) on plan assets arise from the difference between the actual return on plan assets for a period and the expected return on plan assets for that period. Actuarial gains (losses) on the accrued benefit obligation arise from differences between actual and expected experience and from changes in the actuarial assumptions used to determine the accrued benefit obligation. Actuarial gains (losses) in a year are amortized over the average remaining service period of active employees beginning in the following year. The estimated average remaining service period as at April 1, 2017 of the active employees covered by the pension plan is 9 years for the registered plan and 1 year for the supplemental plan. The estimated average remaining service period at April 1, 2017 of the active employees covered by the non-pension plan is 12 years.

Past service costs arising from plan amendments are recognized immediately in the period the plan amendments occur.

(f) Capital assets:

Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution. Capital assets are amortized on a straight-line basis over the estimated useful lives of the assets as follows:

Building	40 years
Galleries	20 years
Building improvements	5 - 10 years
Furniture and equipment	3 - 10 years
Ancillary services	10 years

Ancillary services include retail, store, and food operations.

Construction in progress comprises direct construction and other costs, including capitalized interest. Interest costs are capitalized during the construction period. No amortization is recorded until construction is substantially complete and the assets are ready for use.

1. Significant accounting policies (continued):

(g) Foreign currency translation:

Foreign currency translations are recorded at the exchange rate at the time of the transaction.

Assets and liabilities denominated in foreign currencies are recorded at fair value using the exchange rate at the financial statement date. Unrealized foreign exchange gains and losses are recognized in the statement of remeasurement gains and losses when material.

In the year of settlement, the realized foreign exchange gains and losses are recognized in the statement of operations and the unrealized balances are reversed from the statement of measurement gains and losses.

(h) Objects and specimens:

The value of objects and specimens has been excluded from the statement of financial position. Gifted objects and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased objects and specimens is expensed.

(i) Contributed materials and services:

Contributed materials and services are recorded only if the fair value can be reasonably estimated at the date of contribution and when the materials and services are used in the normal course of the Museum's operations. Contributed materials and services in the amount of $2,262 (2017 - $980) have been recorded as revenue and expenses.

(j) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Significant items subject to such estimates and assumptions include the useful lives of capital assets, and assets and obligations related to employee future benefits. Actual amounts could differ from those estimates.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2018

2. Investments:

	Level	Fair value 2018	Fair value 2017
Bond funds	2	$ –	$ 153
Preferred securities	1	24	24
		$ 24	$ 177

3. The Royal Ontario Museum Foundation:

The Royal Ontario Museum Foundation (the "Foundation") was incorporated on July 1, 1992 to coordinate all private-sector fundraising activities undertaken on behalf of the Museum and its affiliates. The Foundation is a registered charity under the Act. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research, acquisitions and capital projects.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. A summary of the financial information for the Foundation for the years ended March 31, 2018 and 2017 is as follows:

	2018	2017
General funds	$ (10)	$ 1,233
Restricted funds available currently	16,626	15,756
Endowment funds	50,477	44,760
	$ 67,093	$ 61,749

3. The Royal Ontario Museum Foundation (continued):

During the year ended March 31, 2018, the Foundation granted $11,073 (2017 - $12,800) to the Museum as follows:

	2018	2017
Operating	$ 4,945	$ 3,452
Restricted	2,380	3,685
Capital (deferred capital contributions)	3,748	5,663
	$ 11,073	$ 12,800

Operating grants include certain restricted funds reported in deferred contributions.

Amounts due from/to the Foundation are non-interest bearing and have no fixed terms of repayment.

4. Employee benefits:

Information about the Museum's pension and non-pension plans is as follows:

	Pension		Non-pension	
	2018	2017	2018	2017
Accrued benefit obligation	$ 111,327	$ 107,400	$ 7,318	$ 8,621
Market value of plan assets	130,350	116,692	–	–
Funded status - plan surplus (deficit)	19,023	9,292	(7,318)	(8,621)
Unamortized net actuarial loss (gain)	(3,580)	4,211	(2,710)	(910)
Financial position asset (liability)	$ 15,443	$ 13,503	$ (10,028)	$ (9,531)

Included in the pension asset on the statement of financial position is a liability of $1,612 (2017 - $1,451) in connection with supplementary pension arrangements.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2018

4. Employee benefits (continued):

The benefits expense arising during the year for the Museum's pension and non-pension plans is as follows:

	Pension		Non-pension	
	2018	2017	2018	2017
Current period benefit cost	$ 1,219	$ 1,136	$ 471	$ 399
Interest cost on accrued benefit obligation	6,046	5,648	291	272
Expected return on market-related value of plan assets	(6,577)	(6,106)	–	–
Amortization of actuarial losses (gains)	694	670	(96)	(83)
Benefits expense	$ 1,382	$ 1,348	$ 666	$ 588

The market-related value of plan assets used to determine the following year pension expense is $124,475 (2017 - $117,035) and reflects smoothing of investment gains and losses relative to assumed returns over a 3-year period.

The significant actuarial assumptions adopted to determine the expense for the Museum's benefit plans are as follows:

	Pension		Non-pension	
	2018	2017	2018	2017
Discount rate	5.56%	5.56%	3.50%	3.40%
Expected long-term rate of return on plan assets	5.60%	5.60%	–	–
Rate of compensation increase	3.00%	2.00%	–	–
Rate of long-term inflation	2.00%	2.00%	–	–

4. Employee benefits (continued):

The significant actuarial assumptions adopted in measuring the accrued benefit assets and liabilities of the Museum's benefit plans are as follows:

	Pension		Non-pension	
	2018	2017	2018	2017
Discount rate	5.56%	5.56%	3.10%	3.50%
Rate of compensation increase	3.00%	3.00%	–	–
Rate of long-term inflation	2.00%	2.00%	–	–

For measurement purposes of the non-pension plans as at March 31, 2018, an initial weighted average increase in the cost of health care and dental benefits of 5.32% in 2018 was assumed decreasing to a 4.50% annual rate of increase after 2028.

Other information about the Museum's pension and non-pension plans is as follows:

	Pension		Non-pension	
	2018	2017	2018	2017
Employee contributions	$ 2,550	$ 2,100	$ –	$ –
Employer contributions	3,322	3,248	168	157
Benefits paid	5,383	4,430	168	157
Loss (gain) during the period on accrued benefit obligation	(504)	5,131	(1,896)	(166)
Actual return on market value of assets	13,169	10,214	–	–

The measurement date for the benefit plans was March 31, 2018.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2018

5. Capital assets:

			2018	2017
	Cost	Accumulated amortization	Net book value	Net book value
Land	$ 931	$ –	$ 931	$ 931
Building	46,113	39,352	6,761	7,917
Galleries	45,044	27,926	17,118	17,971
Building improvements	47,784	24,833	22,951	14,454
ROM Project:				
Building	194,309	52,609	141,700	146,558
Galleries	40,628	22,994	17,634	19,707
Ancillary services	5,723	5,723	–	94
Furniture and equipment	10,471	5,454	5,017	4,200
	$ 391,003	$ 178,891	$ 212,112	$ 211,832

Included in capital assets are assets under construction as follows:

	2018	2017
Galleries	$ 2,463	$ 2,037
Building improvements	15,571	5,575
Furniture and equipment	2,803	1,581
	$ 20,837	$ 9,193

6. Credit facilities:

(a) The Museum has a credit agreement with the Museum's banker, as follows:

(i) $5,000 demand revolving operating credit facility with interest payable at prime less 10-basis-points (2018 - 3.35%; 2017 - 2.70%). As at March 31, 2018, the outstanding balance in connection with this facility was nil (2017 - $678).

(ii) $2,000 letter of credit facility. As at March 31, 2018 and 2017, the Museum had no letters of credit outstanding.

6. Credit facilities (continued):

(b) On June 29, 2011, the Museum and the Ontario Financing Authority ("OFA") executed an amended agreement that includes a revised payment schedule through March 31, 2027. Under the terms of the agreement, the loan consists of fixed rate and floating rate portions. During the year, the Museum paid off the remainder of the fixed rate portion of the loan.

The floating rate portion of $23,734 bears interest at the Province of Ontario's one-year cost of funds plus 150-basis-points, reset annually. The floating rate for 2017 - 2018 was set at 2.27% and the floating rate for 2018 - 2019 has been set as 3.24%. Under the terms of the facility, there is no minimum payment requirement providing the facility is fully paid by March 31, 2027.

The fair value of the floating rate portion is comparable to the carrying value as the rate fluctuates with current market rates.

The credit agreement includes covenants which must be met by the Museum and, if not met, the OFA has the right to demand repayment of the outstanding balance.

As collateral for the credit facilities, the Foundation has provided an undertaking to transfer all of its unrestricted donations to the Museum under certain circumstances. In addition, the Museum has assigned all payments from the Foundation restricted for the financing of the ROM Project.

Included in interest and other bank charges on the statement of operations is $593 (2017 - $674) of interest in long-term debt.

7. Deferred contributions:

Deferred contributions represent grants which carry restrictions, and are deferred until spent on the intended purpose.

	2018	2017
Balance, beginning of year	$ 3,491	$ 3,295
Recognized into revenue	(2,818)	(3,953)
Additions	2,599	4,149
Balance, end of year	$ 3,272	$ 3,491

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2018

8. Deferred capital contributions:

Deferred capital contributions represent the unamortized amount and unspent amount of grants and donations received for the purchase of capital assets and gallery development. The amortization of deferred capital contributions is recorded as revenue in the statement of operations. The changes in the deferred capital contributions balance are as follows:

	2018	2017 (Recast - note 11)
Balance, beginning of year	$ 196,158	$ 196,441
Amortization of deferred capital contributions	(10,825)	(11,106)
Contributions received for capital asset purchases (note 3)	11,766	10,823
Balance, end of year	$ 197,099	$ 196,158

9. Financial risks:

(a) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations, resulting in a financial loss. The Museum is exposed to credit risk with respect to other accounts receivable. However, it does not expect counterparties to fail to meet their obligations given their high credit rating. There have been no significant changes to the credit risk exposure from 2017.

(b) Liquidity risk:

Liquidity risk is the risk that the Museum will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Museum manages its liquidity risk by monitoring its operating requirements. The Museum prepares budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations. The contractual maturities of long-term debt are disclosed in note 6. There have been no significant changes to the liquidity risk exposure from 2017.

9. Financial risks (continued):

(c) Market risk:

Market risk is the risk that changes in market prices, such as foreign exchange rates or interest rates, will affect the Museum's income or the value of its holdings of financial instruments. The objective of market risk management is to control market risk exposures within acceptable parameters while optimizing return on investment. There have been no significant changes to the market's risk exposures from 2017.

(i) Currency risk:

The Museum is exposed to financial risks as a result of exchange rate fluctuations and the volatility of these rates with respect to contractual obligations payable in foreign currencies.

(ii) Interest rate risk:

Interest rate risk is the risk that the fair value of future cash flows or a financial instrument will fluctuate because of changes in the market interest rates. Financial assets and financial liabilities with variable interest rates expose the Museum to cash flow interest rate risk. The Museum is exposed to this risk through its floating rate interest-bearing long-term debt. The Museum mitigates interest rate risk by entering into derivative financial instruments from time to time, as well as by holding primarily debt issued by the financial institutions.

10. Commitments:

The Museum's future commitments under long-term leases for equipment are as follows:

2019	$ 216
2020	194
2021	163
2022	154
2023	81

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2018

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11. Recast:

During the year, the Museum identified an immaterial prior period error, with respect to an over-statement of accumulated amortization of deferred capital contributions. Accordingly, the Museum has chosen to recast the prior period comparative figures to reflect this adjustment resulting in an increase of $5,538 to the capital fund balance as at April 1, 2016, a decrease of $417 to amortization of deferred capital contributions for the year ended March 31, 2017, and an increase in deferred capital contributions as at March 31, 2017 for $5,956.

12. Comparative information:

Certain comparative information has been reclassified to conform with the financial statement presentation adopted in the current year.

ANNUAL REPORT CONTRIBUTORS

SALLY TINDAL
Assistant Vice President,
PR & Publications

CHRIS WILSON-SMITH
Head of Publications & Content Strategy

SHEEZA SARFRAZ
Project Manager

TARA WINTERHALT
Art Director

CLAIRE LOUISE MILNE
Graphic Designer

JOHN-MICHAEL POON
Senior Executive Advisor

DENISE DIAS
Associate Vice President,
Marketing & Communications,
ROM Governors

AMY ROWBOTHAM
Director, Stewardship, ROM Governors

LUCIE CHEVALIER,
CHARLES-ÉTIENNE LACROIX,
DOMINIQUE PICOUET
French Translation

BRIAN BOYLE,
WANDA DOBROWLANSKI
ROM Photography

ROYAL ONTARIO MUSEUM
100 QUEEN'S PARK
TORONTO, ON CANADA
M5S 2C6

The ROM is an agency
of the Government
of Ontario

For 24-hour information
in English and French
call 416.586.8000

rom.on.ca
@ROMtoronto
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